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ABSTRACT

This handbook seeks to provide advocates with the tools they need to encourage arts education in the schools, particularly in New Jersey. The document includes background material on arts education and advocacy, a set of 11 reasons why the arts are basic to education, and an explanation of what constitutes a quality arts education. Under the major heading, "The How-to of Advocacy," the handbook provides tips about getting started, publicity and promotion, working within the political and education arenas, and fundraising. Chapters dealing with "The National Scene" and "The New Jersey Scene" explain organizations and activities occurring on the national and state level in support of quality arts education. "A Call to Action," the concluding chapter of the document, offers thoughts for would-be arts advocates. The handbook also includes a foreword, an introduction, acknowledgments, details about the artwork (all produced by students), footnotes and sources, a listing of other resources, and order forms. (SG)

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ARTS FOR EVERYKID

A Handbook for Change

ED 365 572

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A Handbook for Change

New Jersey State Council on the Arts/Department of State
Alliance for Arts Education/New Jersey

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COVER
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ARTS FOR EVERYKID
A Handbook for Change

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FORWARD

The New Jersey State Council on the Arts and the Alliance for Arts Education/New Jersey have embarked on a major campaigh to spread the word: in these complex and rapidly changing times, the arts are critical to a complete education for all children. We are pleased to cosponsor this handbook, which is one facet of our ARTS FOR EVERYKID advocacy campaign.

We have come a long way in making the arts an integral component of kindergarten through twelfth grade education. But we still have a long way to go. In addition to the setbacks caused by a weakened and ailing economy, we also have recognized a more pressing problem: too few individuals are willing to publicly assert the important contributions the arts make to our lives, our culture and our youth.

The need for effective advocacy is great. True change will come about only when individuals raise their voices to be heard, proclaiming the value of the arts in education. It is this message that must reach the local school board, the superintendent, the legislator and the entire community. Collectively, we must use the strength of our individual voices to act, and to activate.

This handbook is intended to serve as a resource to help you let your voice be heard. We hope it inspires you to become partners in our advocacy efforts, for only by working together can we realize our goals.

We welcome your involvement. Yours is an important voice in the soaring chorus, resounding the ARTS FOR EVERYKID refrain.

Sharon A. Harrington
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Alliance for Arts Education/
New Jersey

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INTRODUCTION

very major project that ever comes to fruition has as its origins seeds that were planted years earlier, when the project was only an idea, a dream. So it was for this advocacy handbook.

In the early 1980s, Kurt Thum, an arts supervisor from Freehold Regional High School, called me requesting information that could help him defend the arts budget before his school board. I cited at least ten books and numerous articles. "I know, I know," he said appreciatively, "but isn't there one resource that has it all?"

At that time, there wasn't.

In the years that followed, when it became clear that advocacy efforts were the only way to ensure that the arts would remain in our schools, artists participating in the Artists in Education program, asked me, in frustration, "But what can we do and how?"

These questions planted the seeds for a handbook that could provide advocates with the tools they needed to do something for the arts in our schools and for our children.

The nutrients for this project came in 1985, when the New Jersey State Council on the Arts established arts education as a priority in its first five-year plan. The State Arts Council formed an arts education committee which set out to develop goals and objectives for the Council's arts education programs. In 1988, armed with and inspired by major reports such as the National Endowment for the Arts' publication Toward Civilization and New Jersey's Literacy in the Arts Task Force report, the Council recognized it was time to become a leader in advocacy.

The Council submitted a proposal to the National Endowment for the Arts and received a grant to pursue advocacy efforts that would promote arts education. The Endowment provided the funds necessary to encourage the Council to move forward.

And that is how we cultivated this handbook, which has grown organically from those early seeds. Now, the question we hope to hear is, "How do we use this handbook?"

The authors have collected a wealth of information drawn from numerous resources and consolidated for you in one text. While this handbook may seem intimidating at first, its chapters are divided into specific topics you will be pleased to find surprisingly accessible.

For some, this handbook will serve as a starting place, explaining why the arts are important and providing very basic information that will demystify advocacy. For more experienced arts education advocates, the text will serve as a reference point.

For every reader, we hope the handbook serves as a catalyst that will propel you to act.

The 1990s is the decade of educational reform. We need to make those in power understand why the arts must be included in any educational reform and how lifelong learning in the arts begins with the very young.

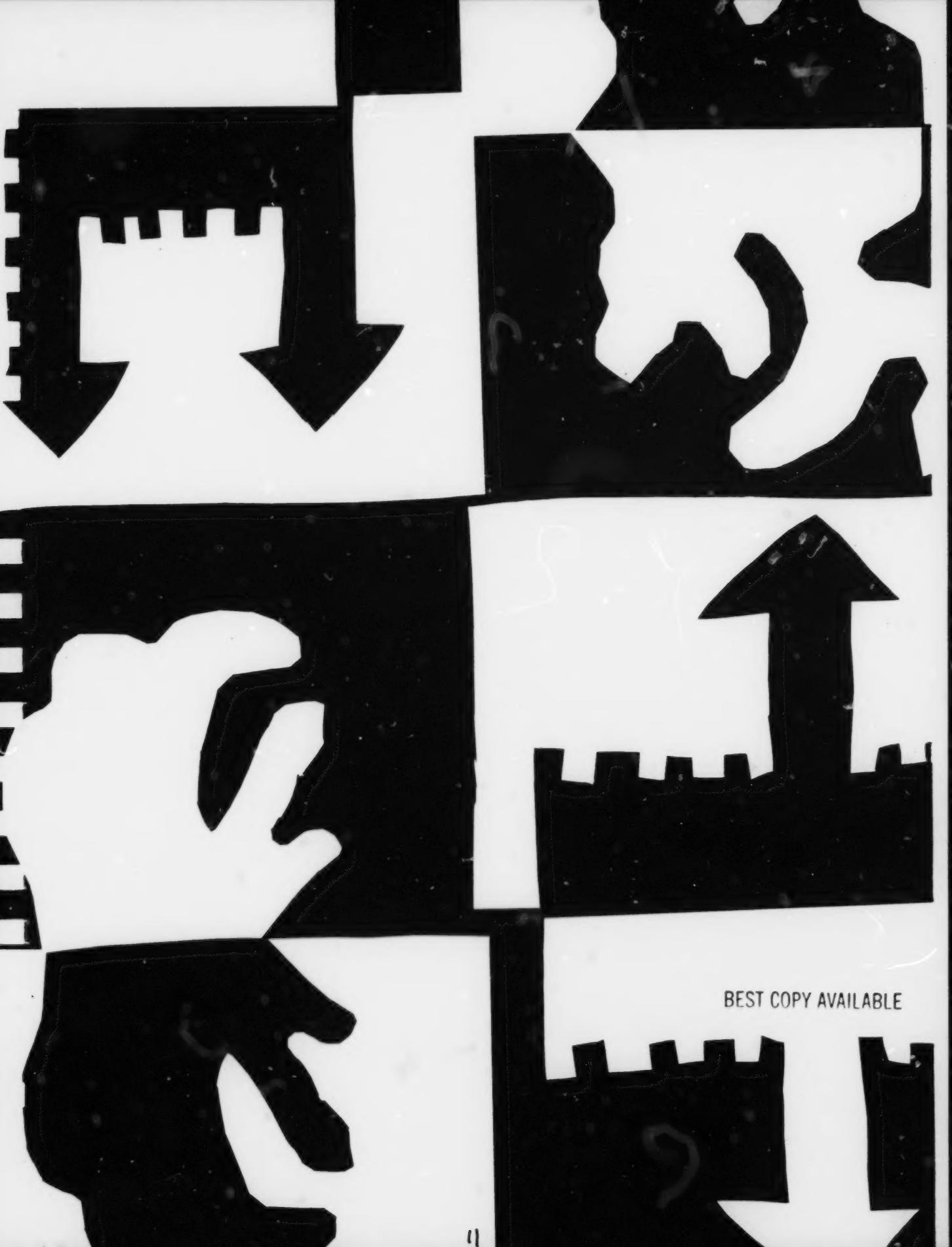
Every day, every week, we must make our case for arts education.. Advocacy must become second nature to us. Here is the handbook that can help make that happen.

Berda Rittenhouse
Arts Education Coordinator
New Jersey State Council on the Arts

CHAPTER

1

ARTS EDUCATION AND ADVOCACY



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WHAT IS ARTS EDUCATION?

What does it mean to provide children in grades K through 12 with an education in the arts?

Are the arts a necessary component of education?

How do the arts compare to other academic subjects and how do they fit into the general curriculum?

What arts disciplines should be taught and how often?

Any discussion on arts education is bound to elicit these kinds of questions and generate a lively debate, especially when a school district's budget is under review. At the school board meeting or in the voting booth, the decision to preserve or cut school-based arts programs will depend upon how these questions are answered and how people define arts education.

It is a widely accepted notion that schools should expose *children to the arts. School trips to local theaters and concert halls introduce students to live theater and music. Workshops conducted by visiting artists provide selected students with short-term, intensive experiences in a particular discipline. Weekly visits with an art teacher or music teacher give students a chance to paint and sing.*

SARAH GELSINGER
GRADE FOUR
AURA SCHOOL

Without question, these activities have inherent educational value and enrich the general curriculum. But are they providing a substantive education in the different arts disciplines? Are they an integral part of daily classroom instruction?

To ensure that students are not only exposed to the arts but are also given opportunities to become literate in the arts, the definition of arts education needs to be expanded. The arts must be incorporated into the standard curriculum and be recognized as a basic component of every child's education.

As such, the arts deserve a place in the curriculum on a par with all other academic disciplines.

Why?

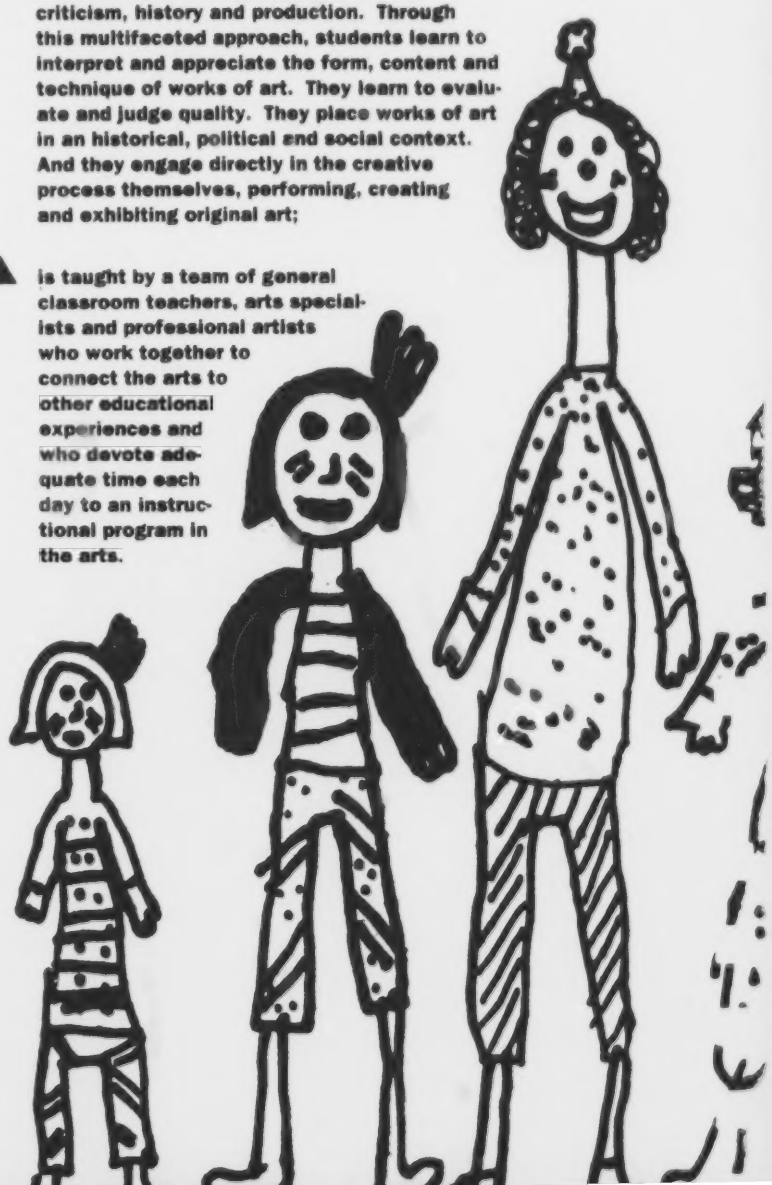
- **The arts teach children how to use both verbal and nonverbal symbols to communicate their thoughts and feelings more effectively and to analyze and understand messages communicated to them.**
- **The arts promote critical thinking, problem solving and self-discipline, which can be applied to other subject areas and can facilitate success in the workforce.**
- **The arts provide a means through which young people can gain knowledge about the world in which they live and an understanding and appreciation of past civilizations.**
- **The arts nurture intellectual and imaginative growth. They enrich the spirit and the heart, deepen one's sensibilities, and instill important human values.**
- **The arts increase young people's self-awareness and self-esteem.**
- **The arts enhance the quality of life in the school and in the community at large.**

Clearly every child — not just the gifted and talented or college-bound student — can benefit from a sequential, systematic and rigorous arts education. Every child — regardless of social, economic or ethnic background — is entitled to cumulative learning experiences in the arts, beginning in kindergarten through grade 12.

What is an arts basic to education program?

In the best of all possible worlds, this program:

- **is comprehensive and includes visual art, dance, theater, music, creative writing and media art;**
- **establishes standardized learning objectives for each arts discipline and each grade level;**
- **offers students a wide range of learning experiences encompassing aesthetics, criticism, history and production. Through this multifaceted approach, students learn to interpret and appreciate the form, content and technique of works of art. They learn to evaluate and judge quality. They place works of art in an historical, political and social context. And they engage directly in the creative process themselves, performing, creating and exhibiting original art;**
- **is taught by a team of general classroom teachers, arts specialists and professional artists who work together to connect the arts to other educational experiences and who devote adequate time each day to an instructional program in the arts.**



Implementing a program of such breadth and depth can be a daunting enterprise for any school district, but especially for those districts gripped by fiscal budget crises. They can hardly consider introducing new arts programs when the programs they already have in place face budget cuts.

Another obstacle is public perception. Many people still believe the arts are a dispensable frill in education — the icing on the cake. The current emphasis on upgrading science and math education in the nation's schools has only helped reinforce the perception of the arts as a low priority.

How can this perception change? How can the quality of current arts education programs be improved, with schools including the arts as an integral and necessary component of the core curriculum?

Those who are committed to making the arts basic to education have to convince the public that the pursuit of excellence in education must include a comprehensive arts education. They must take action, and action means advocacy.

WHAT IS ADVOCACY?

An enormous number of activities, approaches and styles fit under the definition of advocacy. Advocacy is the active part of every citizen's role in the democratic process. It need not involve confrontation, and one need not be a professional to engage in it. Advocacy is the art of making one's own views count in the decision-making process.

Advocacy is communication with a purpose. Whether the communication vehicle is a letter-writing campaign or a speech, a public service announcement or press release, a newsletter or action alert, an information forum or town meeting, an advocate seeks to convey a message that will reach the hearts and minds of a targeted audience in order to influence the course of events.

The role you choose to play as an advocate depends as much upon your interests and strengths as upon the nature of the campaign itself. You may be an idea person, or you may be good at gathering information. You may prefer to plan activities rather than implement them. You may be able to make eloquent speeches, or you may feel more comfortable working behind the scenes. Wherever your individual strengths lie, it is by working with others and pooling your talents that you will succeed at advocacy.

SHIRIN GHAFURIAN
GRADE FOUR
FERNBROOK ELEMENTARY SCHOOL

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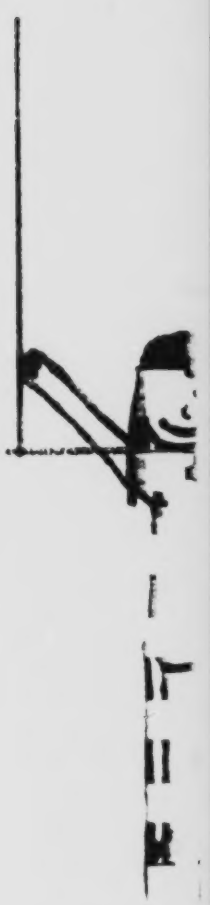
WHY DOES ARTS EDUCATION NEED ADVOCACY?

This is a critical time for educational reform. The national education goals adopted by all 50 governors of the nation have prompted educational professionals and politicians to call for new priorities, new approaches and new resources (see page 123). The arts education constituency needs to make its case for arts basic to education now, so it can play a role in determining the order of those priorities, the direction of innovation and the distribution of resources.

Quite simply, without an all-out advocacy effort, arts education advocates will lose an important opportunity to tie the issue of comprehensive arts education to the general education reform movement sweeping the country.

What can you do?

- **Through advocacy you can build on the recent legislative successes — still largely on paper — that have placed the arts within the basic curriculum required for a quality education in New Jersey. An active advocacy network can provide the information and support necessary to translate broad objectives into specific initiatives.**
- **Through advocacy you can engage in the political process, lobbying to protect arts education programming from budget cuts, political crises and the other pressures influencing the decision-making process of principals, superintendents and school boards, as well as the State Legislature and the State Board of Education.**
- **Through advocacy you can strengthen your community network and draw upon human, financial and physical resources to improve arts education programming. While budgeting is not the only obstacle to arts education, it usually presents the first and most substantial barrier. Pooling community resources can provide both additional means for implementing arts education programs and the proof that such programming can work.**
- **Through advocacy you can speak with a strong, unified voice and influence the decision makers. If you and your fellow advocates provide cogent arguments in support of comprehensive arts education, you can build solid, broad-based support, not only to turn the tide at moments of crisis, but to provide ongoing participation in the educational process.**



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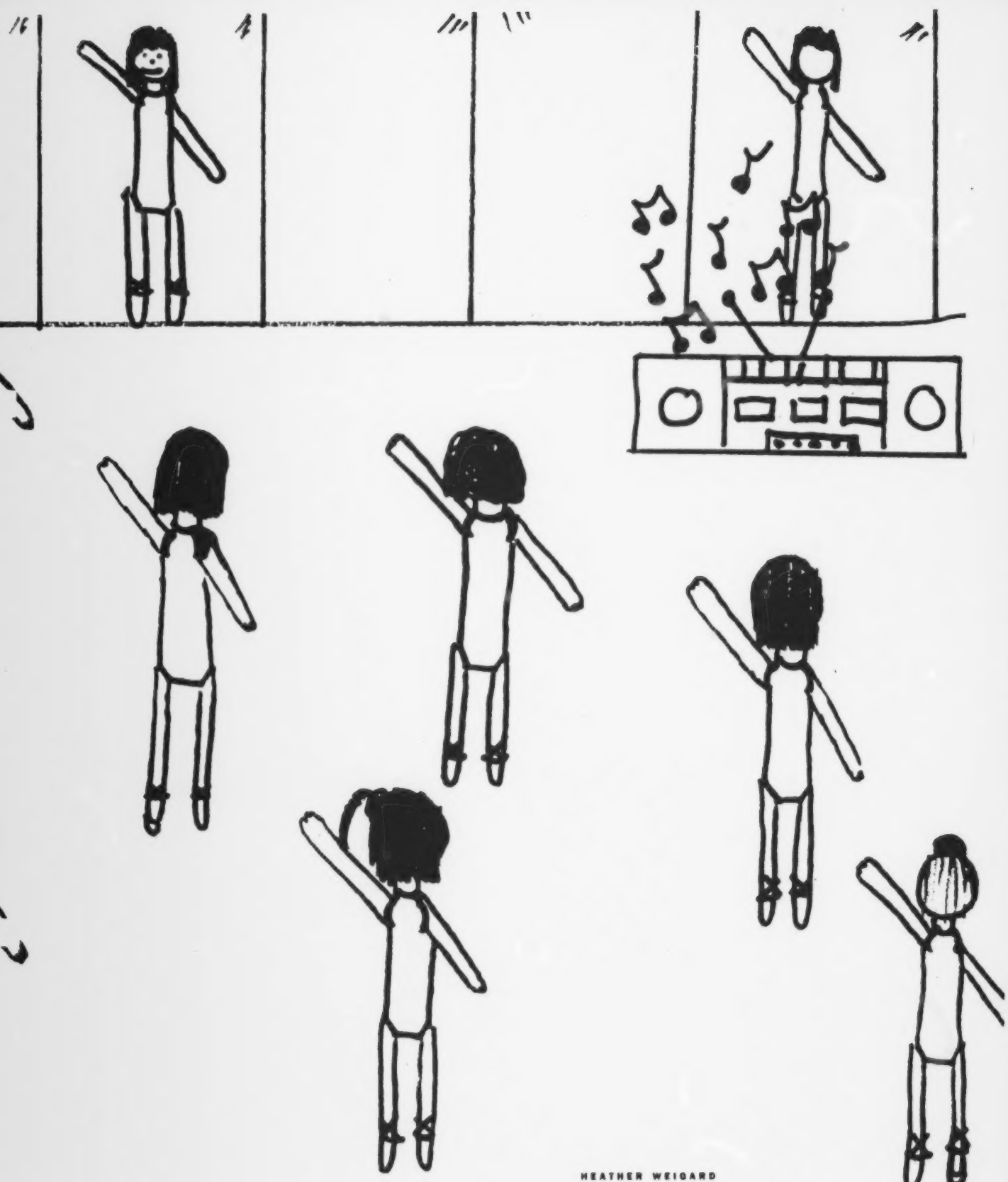
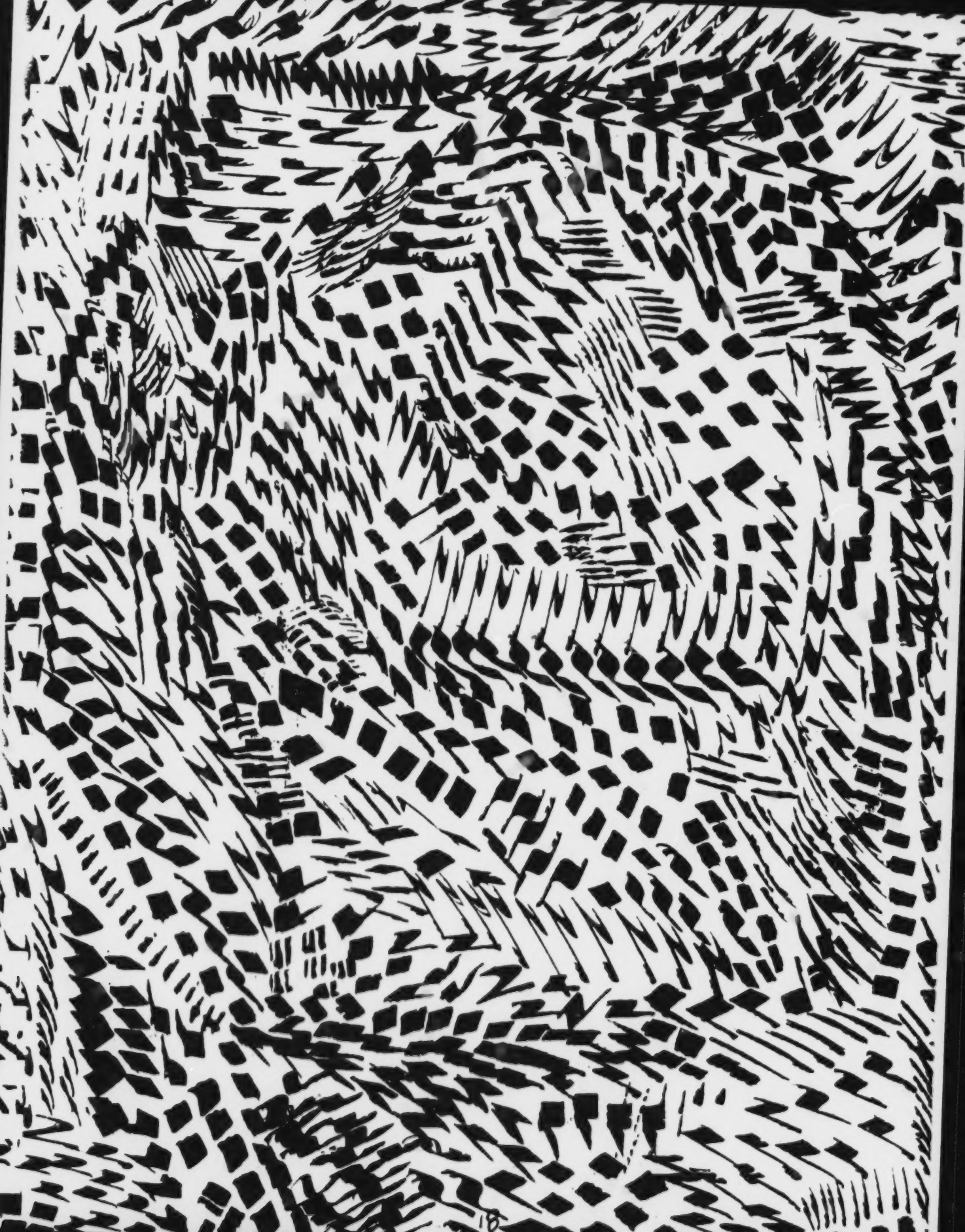


HEATHER WEIGARD
GRADE FIVE
FERNBROOK ELEMENTARY
SCHOOL

CHAPTER

2

MAKING A CASE FOR ARTS EDUCATION



Many people who passionately believe in the value of arts education often have a difficult time articulating their views in a persuasive manner. They can share anecdotes about the positive impact the arts have had on their students, their colleagues and their community. They can even describe how the arts have touched their lives in very personal and profound ways. However, when they attempt to quantify their feelings and offer specific reasons why the arts should be included as a basic component of education, the words elude them.

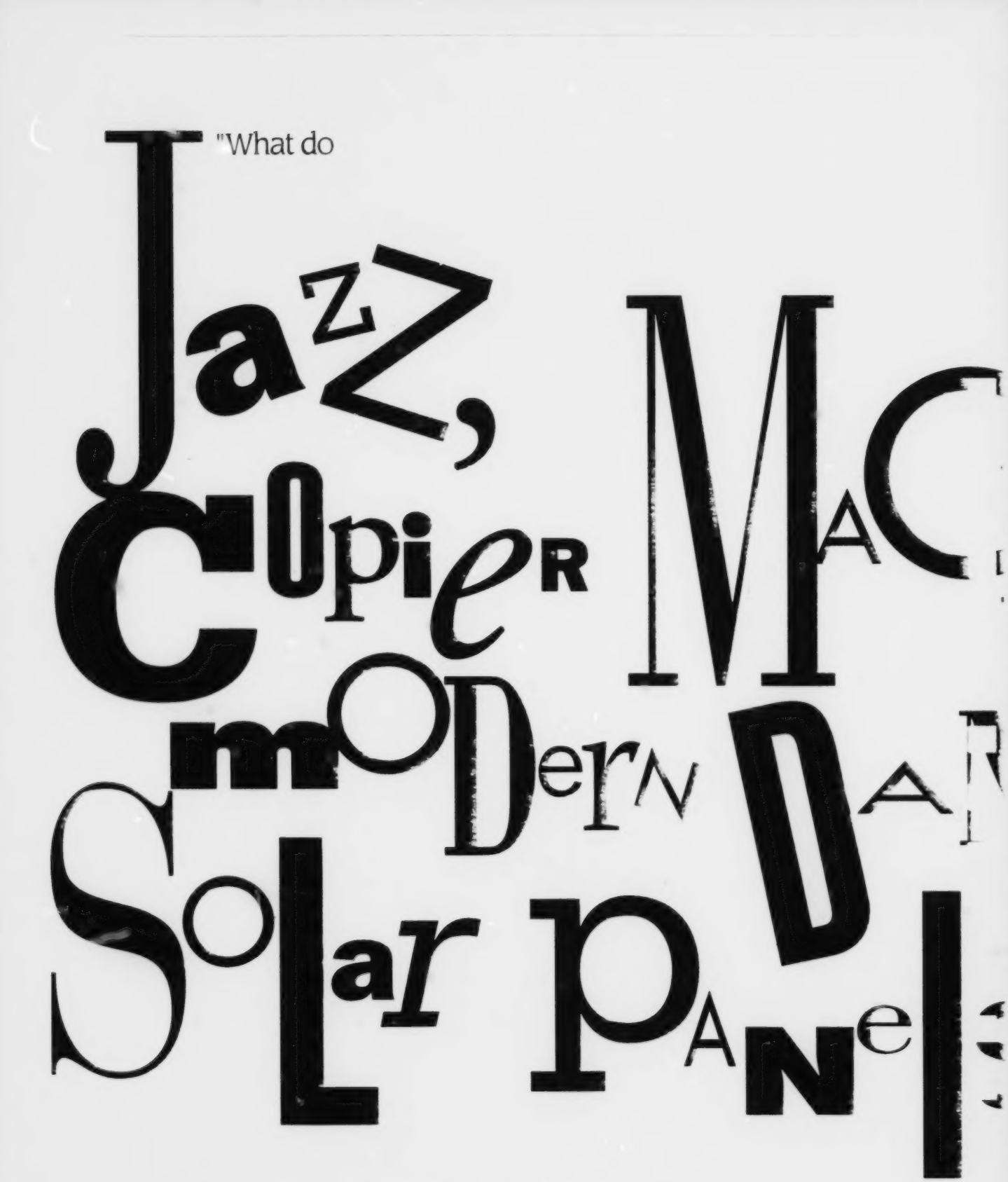
As advocates, you need to be able to translate your passion for the arts into cogent language that will convince policy makers of the need to preserve or generate arts education programs.

This chapter offers compelling reasons why the arts are basic to general education. The information is intended to help you in your advocacy efforts, whether you are preparing testimony to present before the school board, developing a grant proposal, speaking before the PTA, or simply discussing arts education at a dinner party.

The material is organized around eleven points which appear in Building A Case for Arts Education: An Annotated Bibliography of Major Research *(Kentucky Alliance for Arts Education and the Kentucky State Arts Council, 1991). Written by John McLaughlin, Ed.D. in arts and education consultant. Dr. McLaughlin's eleven points, which appear in circles, have served as points of departure for further exploration. The quotations following each point are reprinted with permission.*

SHIMANTINI RAKHIT
GRADE EIGHT
RANDOLPH INTERMEDIATE SCHOOL

19

"What do

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The arts enhance students' creativity and increase creative thinking and problem-solving ability.

"What do jazz, copier machines, modern dance, and solar panels have in common? Behind each one of them are inventive, imaginative people who were not satisfied with things being the same old way. Many people think of the arts as a million miles away from anything as practical as a better mousetrap or as serious as science. But, in fact, the arts, just like good science or practical problem solving, require tremendous flexible thinking. It is no accident that one of the greatest painters ever, Leonardo da Vinci, was also an avid scientist and inventor."

Jennie Palmer Wolf, "The Why of Arts in Education," The Arts Go to School: An Arts-in-Education Handbook (New England Foundation for the Arts and the American Council for the Arts, 1983), pp. 17 and 18.

Lives, ce, &

have in common?"

Who would think that sculpting a block of wood, choreographing a dance piece, or performing with a theater ensemble could help prepare young people for adulthood? In fact, all of these activities promote qualities necessary to achieve success: analytical thinking and creativity, self-discipline and perseverance, ingenuity and risk taking.

"The creation of art forms requires the use of judgment, perceptivity, ingenuity, and purpose—in a word, intelligence," says Elliot W. Eisner, professor of art and education at Stanford University.[1] For that reason, he claims, the arts not only enhance a child's ability to learn and excel in school, but also contribute to a productive adulthood.

In his book, *Cognition and Curriculum: A Basis for Deciding What to Teach*, Eisner writes: "The problems that most people have in their lives, the

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dilemmas that plague them most, are quite unlike the clear and unambiguous solutions found in school textbooks and workbooks. How do we prepare children for life by posing problems to them in which ambiguity is absent and the need for judgment rare?" [2]

The business community has also come to recognize the correlation between skills acquired through an arts education curriculum and skills needed for job preparedness. These skills were outlined in a report issued by the U.S. Department of Labor in summer 1991, and called for employees to be able to work in teams and to possess communication and problem-solving skills, creative thinking, self-esteem, imagination and invention, and personal management skills. [3]

DANA HERR
GRADE FOUR
CEDAR GROVE
ELEMENTARY SCHOOL

DANIELLE STOS
GRADE FOUR
CEDAR GROVE
ELEMENTARY SCHOOL

ANGELA LAPRESTI
GRADE FOUR
CEDAR GROVE
ELEMENTARY SCHOOL

A chair is a chair is a chair. Or is it? Art teacher Lois Josephs posed that question to her fourth-grade students at Cedar Grove Elementary School in Toms River and sparked a lively discussion about the function, materials and look of "normal" chairs.

Josephs showed the class images of chairs built through the ages. A photograph of a 19th century chair in the shape of a skeleton and pictures depicting contemporary designs captured their imaginations. The class began brainstorming about the different forms that chairs could take and discussed whether chairs could qualify as art. The answer was a resounding yes.

With that point established, the students eagerly began designing their own creations. First they sketched their ideas in 3-D perspective and considered what materials they would need to construct their chairs. Then they collected the materials from home. Corregated boxes served as the base, and paper maché and pariscraft were used to join the disparate parts. The young artists painted their chairs and added feathers, beads, fabric, wire, foil, cotton balls and more for decoration.

The process that began with an abstract idea and evolved into an original work of art culminated in an exhibition which was open to the entire student body and the general public. Featured in the show were a lobster beach chair, Big Bird, a sun, chocolate bars, a loveseat in the shape of a telephone, a person, and other inventive pieces of furniture that gave new meaning to the word "chair."

23

2

The arts are an integral part of human development in dimensions such as use of both hemispheres of the brain; development of cognitive, affective and psychomotor skills; and learning styles.

"Art educators now know...that art forms and techniques are universal modes of comprehension, communication, and expression; that drawing and modeling behaviors and skills ground the ability of children to comprehend, understand and master cognitive processes related to letters and numbers...and that all who work with children have the responsibility to ensure that their innate art-like behaviors are encouraged and educationally nourished..."

David W. Baker, "The Visual Arts in Early Childhood Education," Design for Arts in Education, vol. 91, no. 3, (July/August 1990), p. 25.

It is not unusual to find preschool teachers using music, creative movement, storytelling and painting as instructional tools to nurture the natural development of children. Nursery rhymes and singing games help children learn rhythmic patterns and pitch and strengthen their language skills. Creative movement encourages children to explore their bodies in space and promotes physical coordination. Drawing and scribbling foster readiness skills necessary to make and comprehend letters and numbers.

Unfortunately, as children move farther away from their preschool experience, their contact with the arts in school diminishes as well. The more academic curriculum no longer offers the same opportunities to learn through and in the arts as did the early childhood education curriculum. Extensive research on the different ways people learn and process information clearly shows how misguided this approach to education is.

Dr. Barbara Clark, education professor at California State University, has identified four distinct information pathways involved in the learning process: cognitive functions (thinking); affective functions (emotions); physical functions (sensory); and intuitive functions. [4]

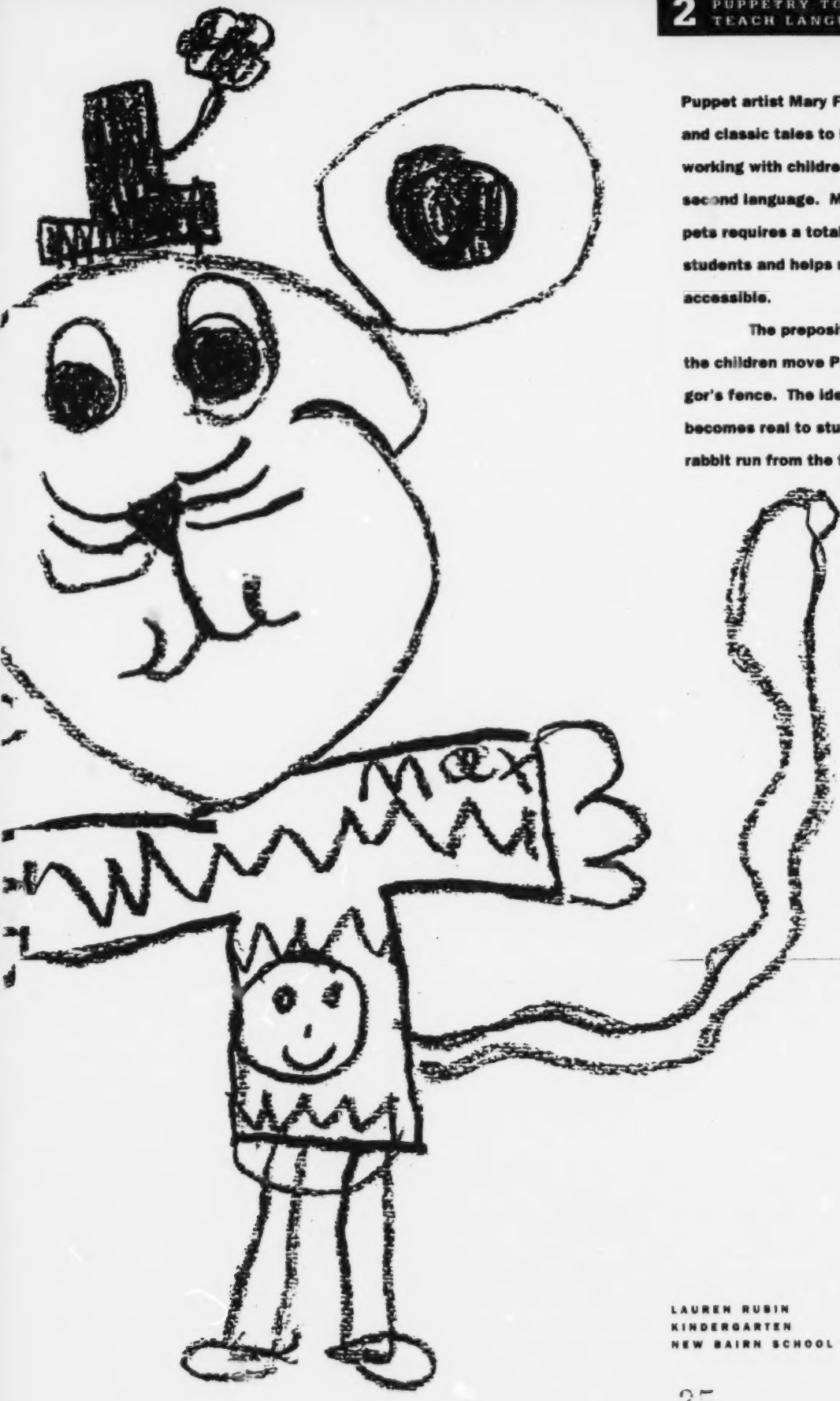
According to Clark, learning effectiveness is optimal when a number of different information pathways are involved. "When integrated," she says, "the diverse functions of the brain...tend to support each other to create a coherent, powerful learning experience." [5]

Because the arts naturally engage several of these information pathways, they offer students extraordinarily rich learning opportunities that will result in greater comprehension and retention of information. For example, the physical, visual, verbal and emotive elements of drama can help students grasp an abstract concept more effectively than if they were simply to read about it in a textbook.

The arts also provide ways in which teachers can address the different learning styles of their students. Not all children are auditory learners who can listen to an hour-long lecture and leave the class all the wiser. Some students may be kinesthetic or visual learners and may benefit from less traditional teaching methods that incorporate the arts. [6] Says Linda Macrae-Campbell, director of New Horizons for Learning in Seattle, Washington: "Incorporating the arts into school programs capitalizes upon learning strengths and differences...and enlivens the learning process." [7]

While the arts can enrich the teaching of other subjects, they deserve to be taught for their own sake as well, especially if you acknowledge the arts as an area of intelligence that needs to be nurtured. In his book *Frames of Mind: Theories of Multiple Intelligences*, cognitive scientist Howard Gardner identifies seven domains of intelligence: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, intrapersonal and interpersonal. [8]

Gardner believes schools are responsible for ensuring that all children have access to learning activities that nurture all seven domains of intelligence and help students achieve their fullest potential.

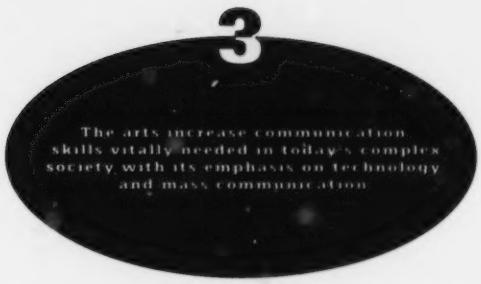


Puppet artist Mary Freericks has found puppets and classic tales to be excellent teaching tools in working with children for whom English is their second language. Making and manipulating puppets requires a total physical response from the students and helps make abstract concepts more accessible.

The preposition "under" comes alive when the children move Peter Rabbit under Mr. McGregor's fence. The idea of a verb as an action word becomes real to students when they have their rabbit run from the farmer and hide in the watering can. Finally, the use of props motivates children to learn new vocabulary words.

Freericks also has had students create original puppets and develop their own stories to share with their classmates. These activities encourage the children to experiment with language and offer them opportunities to feel great satisfaction and pride.

LAUREN RUBIN
KINDERGARTEN
NEW BAIRN SCHOOL


3
The arts increase communication skills vitally needed in today's complex society with its emphasis on technology and mass communication

"In this competitive age, those who can communicate through the subtleties of the arts will have the skills and understanding that our twenty-first century economy will require. The thespian will move from the stage to the boardroom with the self-confidence and range of intellect so vital to both. The engineer who has studied painting will grasp the 'utility' of beauty in a world of increasingly sophisticated design. And the talented writer will stand astride the information age."

Thomas H. Kean, "The Imperative of Arts Education," Education Week, *(Washington, D.C., March 1 1989), p. 36*

Whether a student is painting on canvas or writing a poem, critiquing Picasso's *Guernica*, or listening to Beethoven's Fifth Symphony, he or she is actively engaged in a process that heightens his or her awareness of and sensitivity to the communication process. The painter must learn how to use her palette and brush to express a complex idea, while the poet must select his words carefully to convey intimate feelings.

The art critic needs to have acquired a vocabulary to analyze and describe the aesthetic aspects of *Guernica* and understand what Picasso intended. And the music student needs to sharpen his listening skills to appreciate the texture of sound produced by each instrument.

The arts provide important lessons in the area of communication, for, writes J. Kent Clark, they "teach people to see, hear, feel, move and act," and "are an attempt to sensitize and discipline the imagination, to widen the range of human perception, and to create value when none existed before." [9]

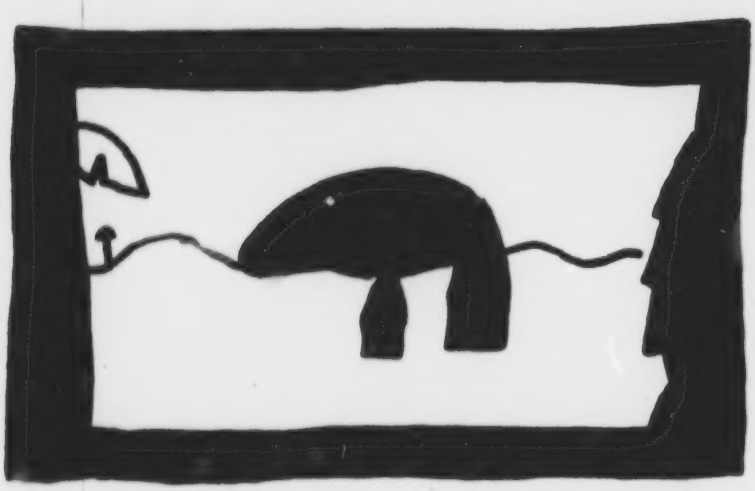
These lessons are particularly important in this age of mass communication, with visual and aural messages bombarding our senses and manipulating our minds to sell us products and ideas. To help students learn how to decipher these messages, the arts education curriculum needs to include not just the visual, performing and literary arts, but the media arts as well. This includes radio, television/video, mass media, filmmaking, and film/aesthetics.

By becoming familiar with the media arts and conversant with the technology, students are more likely as adults to be critical and discerning consumers of information. They will also be equipped to use the media to influence the message and thereby make a healthy contribution to their community.

African Americans
have great talent, in
my eye: When people
walk by their paintings
they look surprised. I
ask Why? Why look so
surprised. These people have
artistic eyes.

RASHEEDA ROBINSON
GRADE FIVE
KILMER SCHOOL

No doubt Shakespeare and Hitchcock would be proud to have their works used as a springboard for an exploration into the technology and art of television. That's just what juniors and seniors at Toms River Regional High School are doing in an innovative class called "Communication Arts and Science Training." The class meets every day for two periods and gives students an opportunity to become involved in every facet of television, as a writer, director, cameraperson, editor and talent.



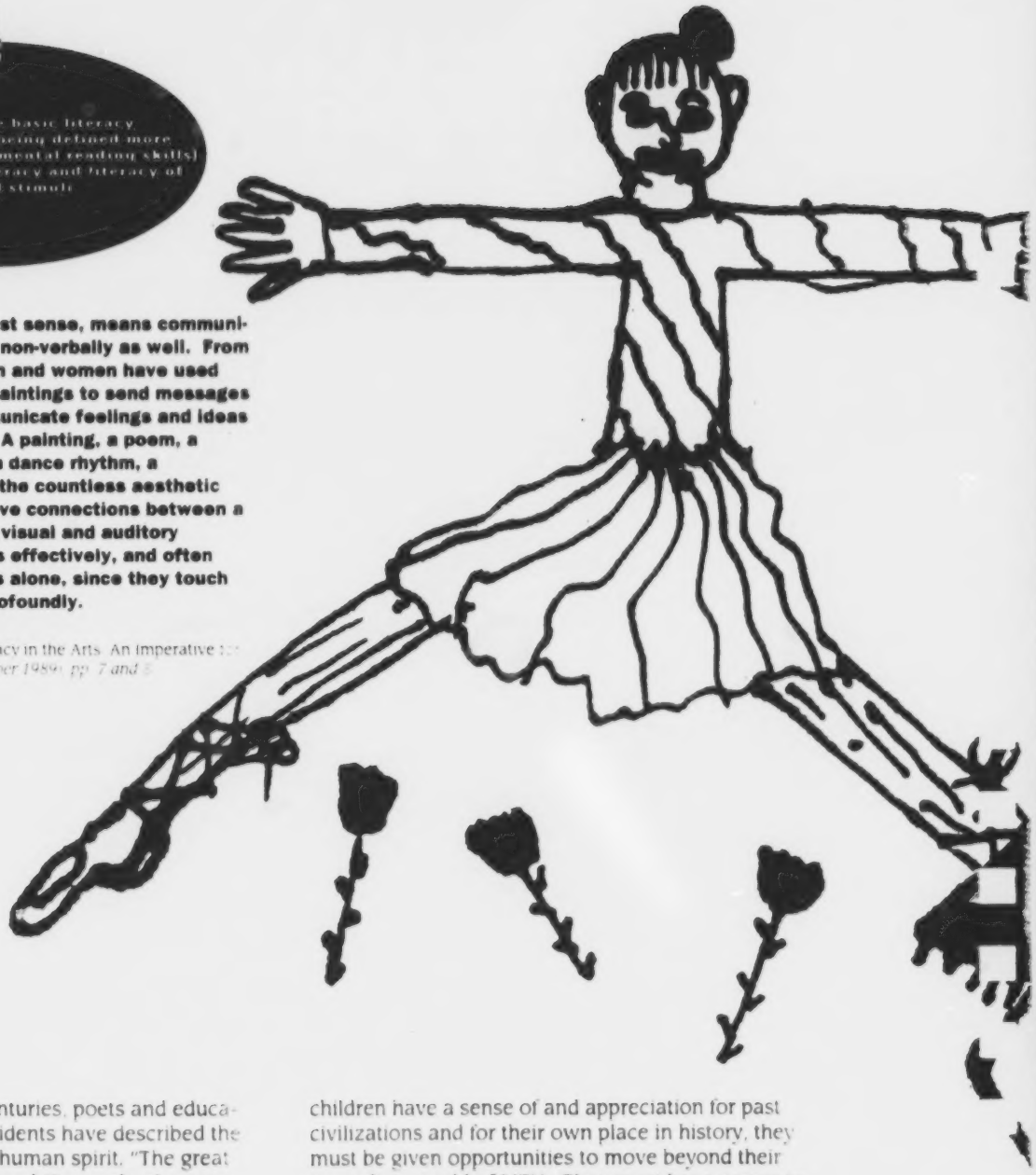
When students remake the classics, they begin with the original work of art. First they read a Shakespearean play. Then they select one scene to rewrite as a shooting script, transforming dialogue into visuals. Working as a team with their fellow students, they are then ready to produce the scene, usually a modern adaptation of the play. The piece is shot in video, so that all of the technology relevant to television is utilized.

The same process is used when students transpose film into video. First they learn how to "read" a Hitchcock film. Then they write an original scene, emulating Hitchcock's visual language; ultimately they produce a video piece.

According to Paul Balog, Instructional Television Coordinator for Toms River Regional Schools, while the students become highly proficient in using all of the television equipment, the purpose of the class is not to train students as technicians. Instead, it is to sensitize them to television as visually enhanced language and to teach them how to read this language and use it wisely and aesthetically to communicate with others.

4

The arts enhance basic literacy skills (literacy here being defined more broadly than just fundamental reading skills) to include cultural literacy and literacy of non-verbal stimuli.



"Literacy in its richest, fullest sense, means communicating not just verbally, but non-verbally as well. From the dawn of civilization, men and women have used music and dance and cave paintings to send messages to one another and to communicate feelings and ideas that words cannot convey... A painting, a poem, a song's beat, a photograph, a dance rhythm, a cityscape, are just a few of the countless aesthetic symbols that create evocative connections between a sender and receiver. These visual and auditory images communicate just as effectively, and often more powerfully, than words alone, since they touch human experiences most profoundly.

Literacy in the Arts Task Force, Literacy in the Arts: An Imperative for New Jersey Schools, (Trenton, October 1989) pp. 7 and 8.

Through the centuries, poets and educators, philosophers and presidents have described the arts as a celebration of the human spirit. "The great end.../that it should be a friend/To soothe the cares and lift the thoughts of man." [10] In *Art As Experience* John Dewey wrote: "Esthetic experience is a manifestation, a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgment upon the quality of a civilization." [11]

Visual, verbal and aural symbols are woven into the fabric of a civilization and give form to the spirit of a particular time and place. To ensure that children have a sense of and appreciation for past civilizations and for their own place in history, they must be given opportunities to move beyond their immediate world of MTV. They must have access to the music, the sculpture, the poetry, the drama and dance produced generations and centuries ago, and must be taught how to "read" these great works. They must learn many vocabularies to become culturally literate.

And when they do, not only will they discover the richness of the past and be inspired to achieve excellence in their own pursuits, they will also discover themselves. At a time in their lives when young people are questioning who they are and what they believe in, visual images, music, dance and words give them the means by which to record their feelings and observations about life. Through the arts they can gain greater self-awareness and a

ERIN STINTON
GRADE FIVE
FERNBROOK ELEMENTARY SCHOOL

Every spring, the children and staff at the Community Nursery School in Nutley embark on a journey to another place and time, with the arts often serving as their "magic carpet." They have visited Latin America and Japan, and have traveled to Colonial America.

According to Judith Burwell, creative movement instructor at the school, a particularly successful unit was "Once upon a Time," which transported students to late Medieval and Renaissance Europe. The children were introduced to period dances and music, and learned a maypole dance. They also enjoyed a demonstration by the Saint John's Renaissance Dancers.

With the help of their teachers, they explored the architecture of this period and built several castles out of cardboard boxes, with stained glass windows made out of colored paper. Teachers brought in slides and pictures of Europe to show the children, as well as artifacts they had borrowed from The Newark Museum's lending department.

Capitalizing on the children's interest in dragons, teachers read and created stories about dragons, lords, ladies and peasants. The music teacher made up a song about Robin Hood. In her creative movement class, Burwell had the children become dragons to investigate movement dynamics, e.g., slow and heavy, quick and strong.

Once again, this unit demonstrated that preschoolers and kindergarten students are not too young to be taught cultural literacy. The teachers tapped their students' natural curiosity and imagination and guided them through a learning experience that helped them gain an appreciation for different kinds of music, dance and architecture and gave them a glimpse into European history.

29

5

The arts enable students to acquire aesthetic judgment, a skill which enhances daily life and affects individual choices as well as group decisions concerning the human environment.

"The point is that none of the arts makes itself naturally available for understanding and enjoyment. The visions so many critics describe...can only be made accessible through some mode of aesthetic education, some stimulation of aesthetic literacy...Not only ought young persons...be provided a range of experiences in perceiving and noticing. They ought to have opportunities, in every classroom, to pay heed to color and glimmer and sound, to attend to the appearances of things from an aesthetic point of view. If not, they are unlikely to be in a position to be challenged by what they see or hear...The capacity to perceive, to attend, must be learned."

Maxine Greene, "Aesthetic Literacy in General Education," Philosophy and Education, Eighteth Yearbook of the National Society for the Study of Education, part 1, Jonas F. Soltis, ed. (Chicago: University of Chicago Press, 1981), pp. 131 and 136-37.

Only by studying and experiencing the arts as children will students be able to gain the knowledge they need to make aesthetic judgments as adults. These judgments will be based upon critical perception and analysis rather than reflex reactions. Enriched with this body of knowledge, they will be able to appreciate the more subtle and complex qualities of any given work of art and have a deeper response to it both intellectually and emotionally.

As informed consumers, they will be prepared to discriminate wisely among the products of art and support a vital cultural life in their communities. They may also be prepared to make a favorable impact on the physical environment as well. Those who have studied landscape and interior design, graphic art, and architecture will have developed a greater aesthetic appreciation for beauty and make important choices about their physical environment and the quality of life they want for themselves and their communities.

SARA BERNICK

ELIZABETH FERRARO
GRADE THREE
CENTER GROVE SCHOOL

5 EMPOWERMENT THROUGH ARCHITECTURAL DESIGN

William R. Mikesell, an architect and planner, conducted a six-month artist-in-residency program at Annandale Youth Correctional Facility, a residential school for boys who have been in trouble with the law.

Many of the students in Mikesell's workshop grew up in high-rise housing projects surrounded by urban blight. None had ever studied architectural design. Mikesell developed a design-build project that ultimately heightened their aesthetic judgment and enhanced their daily lives.

Working with the school's art teacher Rodger Keil, Mikesell had the students, who ranged in age from 18 to 21, select a space they wanted to redesign. They all agreed upon the telephone room where they spend quiet time calling family and friends.

Initially, the students sketched their ideas in freehand drawings, but gradually they learned some fundamental design principals and were able to prepare rudimentary blueprints.

They learned how to use measuring equipment and how to use the tools to create the space according to their plans. For the most part, their expectations were higher than their capabilities, but because they were to be the direct beneficiaries of this project, they were highly motivated to learn and did remarkably well.

This project helped these young men gain new knowledge of and skills in architectural design and, more important, empowered them to control their own environment.

6

The arts develop self esteem and help students gain a more positive self-concept. Low self-esteem is considered the root of major societal problems such as violence, teenage suicide, and substance abuse.

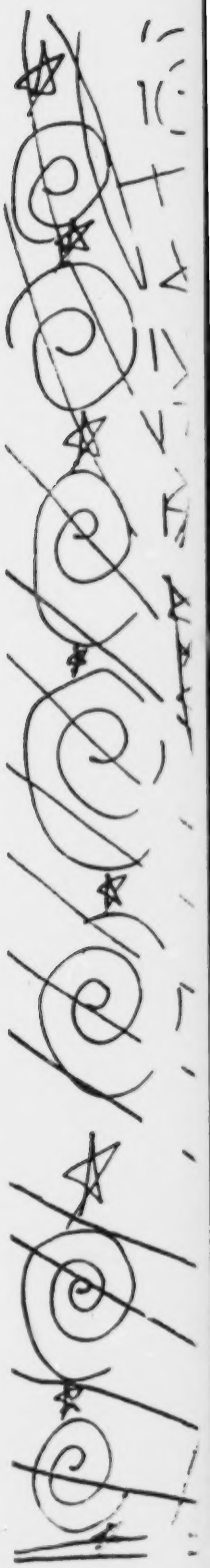
"The Living Stage Theatre Company digs very deeply into the souls, hearts, and minds of cynical and hopeless young people, and tells them that the instrument of the theatre worker is the instrument of the human organism. It is with the voice, body, heart, mind and soul that you can communicate and express your deep profound feelings. Through the theatre experience, dreams and visions of young people are validated. Who they are becomes validated. If you validate one's imagination, then what you are saying is what you feel and what you think is very, very important.

Robert Alexander. Perspectives. Educating America's Youth in the Arts and Their Cultural Heritage, *the 1989 National Summit Conference on the Arts and Education. Charles Fowler, ed. (Washington, D.C., John F. Kennedy Center for the Performing Arts, 1990), p. 137.*

The arts offer young people an arena to work through their fears and disappointments, to celebrate love and friendship, to explore their place in the world. One student may write a short story, another may design the ideal playground, while another may direct a film or perform in a play. Each one is giving voice to his or her inner experience and asserting a presence in the world.

Dr. Judith Lynne Hanna, senior research scholar at the University of Maryland and education specialist at the U.S. Department of Education, has written extensively on dance and education. She suggests that dance, in particular, can improve self-esteem "by fostering an appreciation of the body (the instrument of dance and perhaps the only constant possession of poor children) ..." [12] Dance offers children opportunities to cultivate "kinesthetic joy and lifelong physical fitness" that can contribute to their sense of empowerment. [13]

Finally, Hanna refers to the "cooperative learning of dance," a phenomena that also occurs in theater, that "provides a family substitute and supportive sanctuary for youngsters from disturbed homes." [14]



In conjunction with the Perth Amboy Housing Authority and the Middlesex County Economic Opportunities Corporation (MCEOC), the Drug Awareness Network proposed a campaign in the public housing projects of Perth Amboy to emphasize the need among young people to "say no to drugs."

The coalition of agencies believed "saying no" was not enough; its members wanted to provide an alternative to drugs. That's when the Middlesex County Cultural and Heritage Commission and Playwrights Theater of Madison became involved. They created a six-week residency program called "Chil' Art," which taught playwriting to fourth and fifth graders and culminated in a public, staged reading.

"Chil' Art" accomplished its goals. Said one young participant: "Someone cared what we thought." A program official noted that "valuable tools of expression were conveyed, using an art form as lively and contemporary as the kids themselves."

The tenants association also responded enthusiastically and requested that the program be continued. As a result of this project's success, "Chil' Art" is being expanded from six weeks to six months and will include another underserved public housing community in Sayreville/Old Bridge.

KELLY ENG
GRADE FOUR
FERNBROOK ELEMENTARY SCHOOL

7

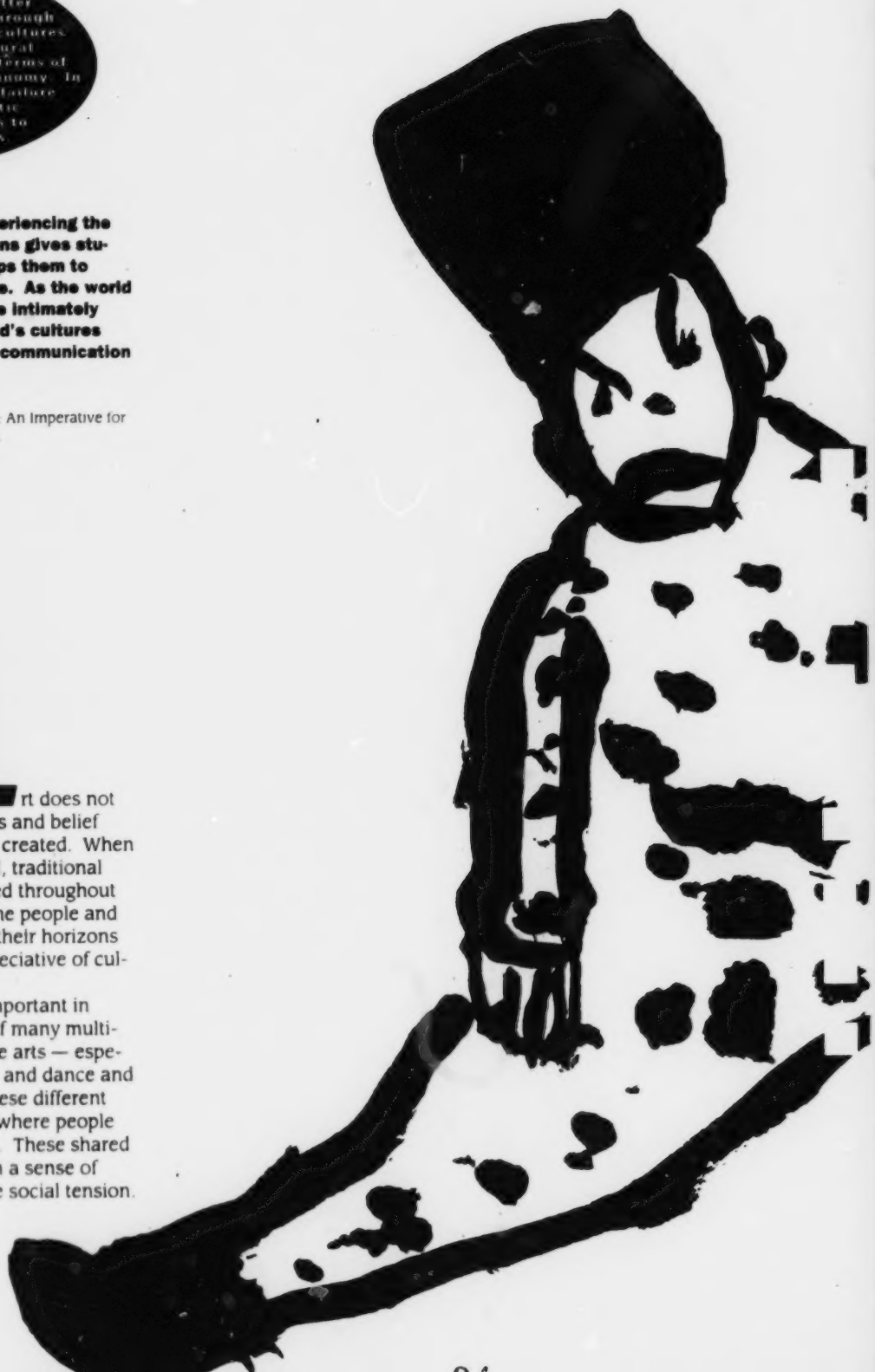
The arts provide students better cross cultural understanding through knowledge of civilizations and cultures past and present. Cross cultural understanding is significant in terms of the international nature of the economy. In terms of human relationships, failure to understand the pluralistic nature of society often leads to racial and ethnic tensions.

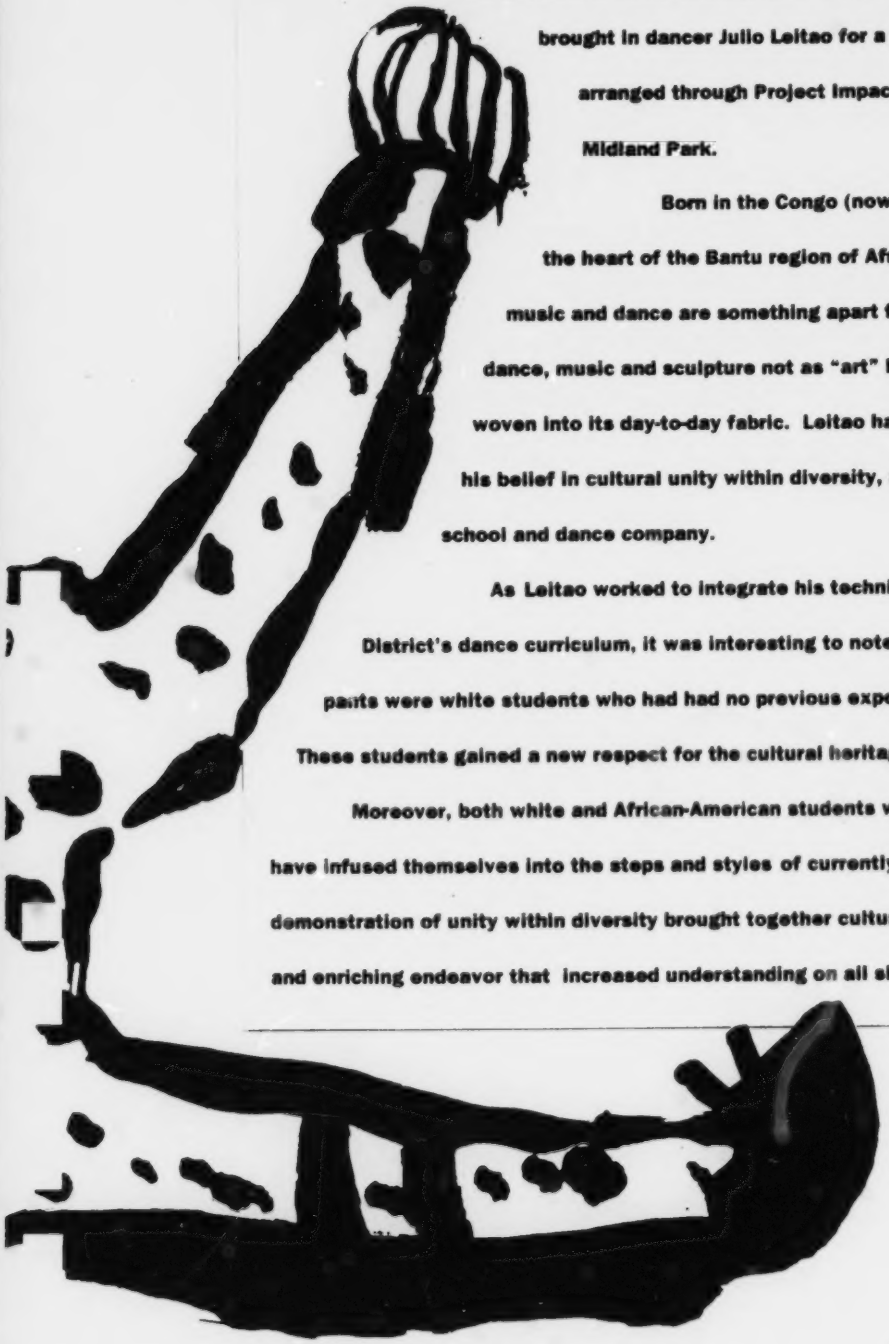
"We are a world of many cultures. Experiencing the great art of past and present civilizations gives students insights into themselves and helps them to understand the heritage of other people. As the world marketplace becomes smaller and more intimately interlocked, artistic literacy in the world's cultures will be increasingly essential to global communication and human understanding."

Literacy in the Arts Task Force, Literacy in the Arts: An Imperative for New Jersey Schools, *(Trenton, October 1989), p.12*

Art does not exist in a vacuum; it reflects the values and belief systems of the society in which it was created. When young people study the art of classical, traditional and contemporary cultures represented throughout the world, they are, in fact, studying the people and the history. They are also expanding their horizons and becoming more open to and appreciative of cultural diversity.

This openness is especially important in America today, for we are a country of many multiethnic and multinational cultures. The arts — especially the universal language of music and dance and the visual arts — provide entry into these different cultures and offer a common ground where people can meet and learn from one another. These shared experiences in the arts can strengthen a sense of community in the school and alleviate social tension.





With the goal of strengthening its existing dance program, the Westfield School District brought in dancer Julio Leitao for a seven-day residency. The residency was arranged through Project Impact, an arts education organization based in Midland Park.

Born in the Congo (now Zaire), Julio Leitao Wa Kabuaya was raised in the heart of the Bantu region of Africa. Unlike much of today's civilization, where music and dance are something apart from daily life, Leitao's culture views dance, music and sculpture not as "art" but as an integral part of life, inextricably woven into its day-to-day fabric. Leitao has combined his African cultural heritage, his belief in cultural unity within diversity, and his classical dance training to form a school and dance company.

As Leitao worked to integrate his techniques and philosophy into Westfield School District's dance curriculum, it was interesting to note that many of the most enthusiastic participants were white students who had had no previous exposure to or understanding of African culture. These students gained a new respect for the cultural heritage of their African-American classmates.

Moreover, both white and African-American students were able to see the way in which African roots have infused themselves into the steps and styles of currently popular dances. Leitao's emphasis on and demonstration of unity within diversity brought together culturally disparate groups of students in a common and enriching endeavor that increased understanding on all sides.

CLARENCE EVERSLEY
GRADE THREE
MOTT SCHOOL

8

The arts improve the school atmosphere and can aid in improving student attendance and decreasing the dropout rate.

"Our environment is what we make it. And how we shape it depends upon how we perceive it. Through the arts we can learn to see our environment more clearly; to sense its color, song, and dance; and to preserve its life and quality...Many of our schools and most of our cities and towns, however, bear testimony to our general "senselessness." All schools could be galleries or supermarkets of wonderful information, but too many have become fearful, gray fortresses."

The Arts, Education and Americans Panel, Coming to Our Senses The Significance of the Arts for American Education, *Charles Fowler, ed. (New York: McGraw-Hill Book Company, 1977), pp. 3 and 6.*

Schools that support a multisensory, enriched environment and encourage self-expression through the performing, visual and literary arts are addressing their students' personal, social and intellectual needs. They are conveying a message that says school is a safe place to explore unfamiliar territory and take intellectual and emotional risks.

As a result, these schools are seeing improved motivation among students who demonstrate positive attitudes toward learning, a greater willingness to work hard and complete tasks, and improved academic achievement. A case in point is St. Augustine School of the Performing Arts, a K-12 Catholic school in the South Bronx, an area beset with crime, violence and drugs.

To avoid closure due to underenrollment, St. Augustine changed from a traditional school to a performing arts school in 1986, inspired by its successful after-school arts program. The school introduced several educational reforms, which included teachers' participation in curriculum development and staff training, as well as strict rules and values that students and parents had to accept. [15]

The results are impressive. Not only have the students of St. Augustine gained proficiency in the arts, but 98 percent now meet New York state academic standards. Only three other public schools in New York City have achieved this success. [16]

NATANIA BLUMENKEHL
GRADE EIGHT
RANDOLPH INTERMEDIATE SCHOOL

According to Vernon Township High School English teacher, William R. Donald, Billie was a student in trouble, given to brooding and irritable behavior and easily provoked. After two years of poor grades in high school, he decided to try the county vocational school. Several months later, he was expelled for antisocial behavior and returned to the high school.

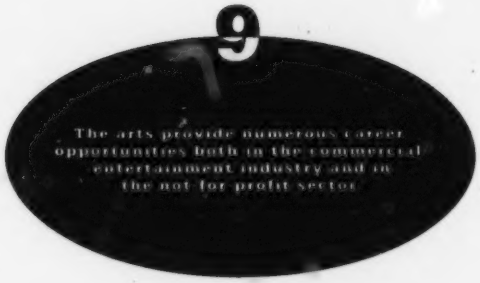
During this time, some friends suggested to Billie that he become involved in the school play, and, perhaps on a dare, he auditioned for the production of "You're a Good Man, Charlie Brown" and was cast as Linus. At rehearsals and in social gatherings with the cast and crew, Billie began smiling more frequently and mixed well with the students. He seemed happier, as if he had found something he could call his own. Before long, he auditioned for "Spoon River Anthology," and was cast in the ensemble.

At the beginning of his senior year, Billie came to his teacher and told him he had decided he wanted to go to college to study theater. Billie was not prepared academically for college and, according to Donald, was someone who would not necessarily do well in college theater. But he had already changed his schedule to a college preparatory plan and seemed determined.

He attended classes regularly and got along with his school mates. For the first time, he was motivated to work hard to achieve his goals and accepted responsibility for himself. High school theater had transformed a potential drop-out into a successful student who ultimately enrolled in a college program to study accounting.

MEREDITH BRODBECK
GRADE EIGHT
RANDOLPH INTERMEDIATE SCHOOL

37


9
The arts provide numerous career opportunities both in the commercial entertainment industry and in the not for profit sector

"Time was you prayed your child would not become an artist, a musician or an actor. But the arts boom has opened a wealth of new career opportunities. Between regional orchestras and local acting troupes, young people have a better chance to make a living (albeit modest) doing what they love to do."

John Naisbitt and Patricia Aburdene. Megatrends 2000. *(New York: William Morrow and Co., Inc., 1990), p. 76*

Young people, especially those who demonstrate exceptional talent, should be encouraged to pursue the arts professionally, and be informed that the job of the creative artist is only one of many careers available in the arts field. Associated with a theater production, for instance, are writers, directors, costume and stage designers, lighting designers, sound technicians, makeup artists, carpenters, choreographers, marketing directors, public relations consultants, theater critics and others.

Visual art students can apply their skills to advertising design, medical illustration or computer graphics, or become gallery directors, art dealers, art therapists and more.

One way to make a career in the arts real to young people is to have professional artists or individuals working in the field visit the classroom. These professionals can discuss their art work and describe their experiences, and, in doing so, provide important role models for children whose super heroes tend to be rock stars and sports figures.

Finally, it is important to note that students who have no plans to pursue the arts professionally still need to study the arts to be truly educated. As the Literacy in the Arts Task Force asserts: "Being an artist is not preferable to being a spectator or patron of the arts; it's simply different." [17]

At the age of 12, Lorraine had earned the reputation of being a "problem child," a tough, mean kid who was not the typical candidate for a special arts enrichment program. However, Joanne Leone Corris, an art teacher at the Oliver Street School in Newark, saw in Lorraine a spark that only needed to be kindled.

Corris arranged for Lorraine to take part in a ceramics class taught by visiting artist Alan Willoughby. The 40-day residency was made possible through the New Jersey State Council on the Arts' Artists-in-Education program and was designed to provide an intensive learning experience in this discipline.

Lorraine and six other children met with Willoughby twice a week for two-hour sessions to study and practice the art of ceramics. For Lorraine, a new world opened up, one in which she could succeed. She gained a body of knowledge, a wealth of experience, and a sense of dignity that helped her overcome her anger.

Having never been out of Newark, she expanded her physical horizons as well, traveling with the other students to the Brooklyn Museum and to artists' studios.

Now a 17-year-old junior at East Side High School, she still returns to Oliver Street's ceramics studio to spend time with Corris and reminisce about the ceramic workshop that changed her life. She also borrows tools and uses the kiln to finish ceramic pieces she started at home. Many of these pieces turn up at demonstrations and art shows sponsored by her housing project and local merchants. When she graduates high school, she hopes to pursue a career in ceramics.

MANDI PINO
GRADE FIVE
AURA SCHOOL

39

10

The arts improve student performance in other subject areas.

"The arts have intrinsic merit in themselves. However, they also have the power to engage and empower other domains of knowledge."

Judith Lynne Hanna, "Connections: Arts, Academics, and Productive Citizens," Kappan, vol. 73, no. 8 (April 1992), p. 602

Connections can be made between any art form and other disciplines through the transfer of learning. [18] That occurs when students learn to apply the process, skills and concepts used in a particular arts discipline to other areas. The possibilities are infinite. Social studies students can reenact historical events in an original dramatic production. Science students can explore the science of acoustics. Math students can gain an understanding of fractions by studying musical notes, or learn geometry through the study of sculpture. English students can sharpen their writing skills by describing the visual images of a painting. Art students can study the chemical properties that affect the glazes they use in their ceramics class.

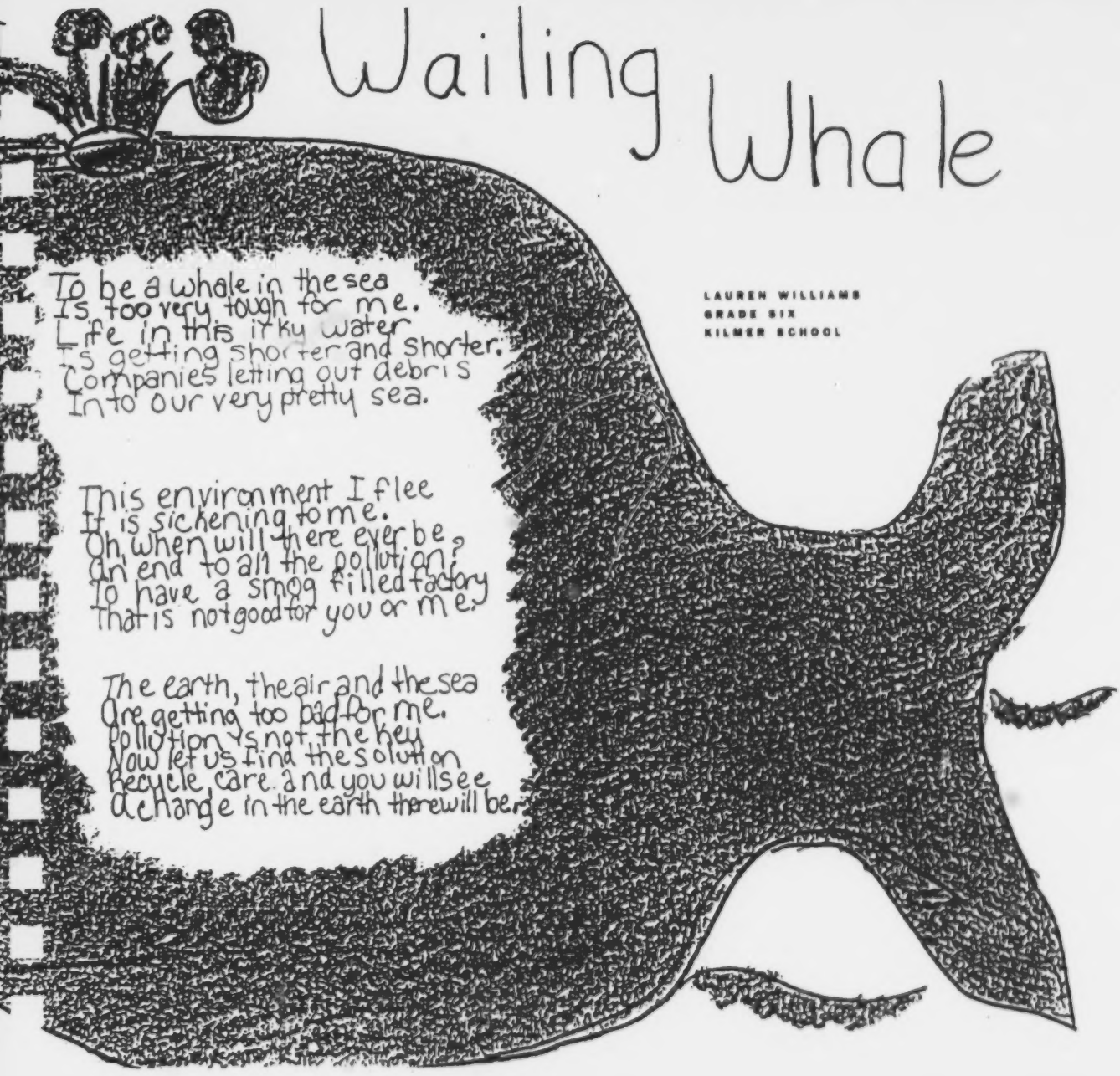
With the arts integrated into the curriculum, teachers can develop innovative teaching strategies, participate in collaborative team teaching, and offer their students exciting and dynamic learning opportunities.

Using the arts to enhance learning in other subject areas is particularly effective for students who may be disenchanted with a more traditional curriculum. "The arts can 'grab' many such youngsters' attention by offering immediacy and active involvement of mind and body," writes Hanna, and "once students are engaged in arts education, other educational options present themselves." [19]

10 OPERA IN THE CURRICULUM

Fifth-grade students at Jefferson School in Maplewood had never considered opera their "thing" until they embarked on a year-long project that culminated in an original opera production entitled "Many Problems, Many Solutions." The project came as a result of a summer teachers' workshop conducted by members of the Metropolitan Opera Guild at the Artist/Teacher Institute (see page 143).

The workshop offered Jefferson School teachers Jerome Sheitelman and Phyllis Wahl, along with other classroom teachers from around the state, different methods they could use to guide their students in creating an original opera or musi-


Wailing Whale
LAUREN WILLIAMS
GRADE SIX
KILMER SCHOOL
To be a whale in the sea
Is too very tough for me.
Life in this itchy water
Is getting shorter and shorter.
Companies letting out debris
Into our very pretty sea.
This environment I flee
It is sickening to me.
Oh, when will there ever be,
An end to all the pollution,
To have a smog filled factory
That is not good for you or me.
The earth, the air and the sea
Are getting too bad for me.
Pollution is not the key
Now let us find the solution
Recycle, care and you will see
A change in the earth there will be.

cal theater production. Participants also learned strategies for integrating this endeavor into the regular curriculum.

In the fall, Sheltelman and Wahl outlined the project with their students who then chose the environment as their theme. The students conducted research, developed the plot, and wrote the script, making critical judgments along the way about what information was important to include. These activities lent themselves naturally to science, math and language arts units, and enabled students to examine environmental issues in a substantive and probing way.

The students were also responsible for the production itself and acquired knowledge of and skills in lighting and set design; stage management; acting, dancing and singing; and marketing. They worked as a team and engaged in intensive creative thinking and problem solving to develop an effective production that conveyed important messages about preserving the environment.

While the teachers placed emphasis on the learning process itself, the project culminated in a wonderful production that garnered great reviews from the public.

11

The arts are a valuable teaching tool in working with special populations such as students with physical or mental disabilities and those with limited English proficiency.

"In Ireland, I saw a seventeen-year-old boy who was blind. He was in a pottery class. He made an incredible face from clay—absolutely beautiful. I suppose in his hands, his fingers, he has an extra sense that people who see don't understand...Art gave that boy the power to see for the rest of us."

Jean Kennedy Smith, Very Special Arts *(Washington, D.C.: Very Special Arts, 1985), N.P.*

BENJY COFONE
AGE SIX
OCEAN COUNTY DAY
TRAINING CENTER

The arts serve a vital role in the education of children with disabilities, for they provide an area in which children have the opportunity to excel. By providing an alternate symbol system, the arts can serve as an important means of communication for children with limited receptive and/or expressive language.

An example of this is autism. According to Vera Schwartz, director of Very Special Arts/New Jersey, autism " is usually accompanied by a language deficit. Yet children with this disability may show outstanding ability in music or visual arts. For such children, communication through the arts can open the door to a new level of interaction within a social context." [20]

Since by their very nature the arts touch upon a person's innermost thoughts and feelings, they serve an important therapeutic function as well. This is particularly significant for youngsters with emotional disabilities. Through the arts they have the opportunity to express emotions they might find difficult to verbalize or are not yet aware of themselves. Adds Schwartz, "The arts also can be a diagnostic tool to help school staff learn more about students' perceptions of their world." [21]

And for those students who are learning English as a second language, nonverbal symbols offer another vocabulary they can use to express their ideas, to learn new concepts and to develop their verbal communication skills.

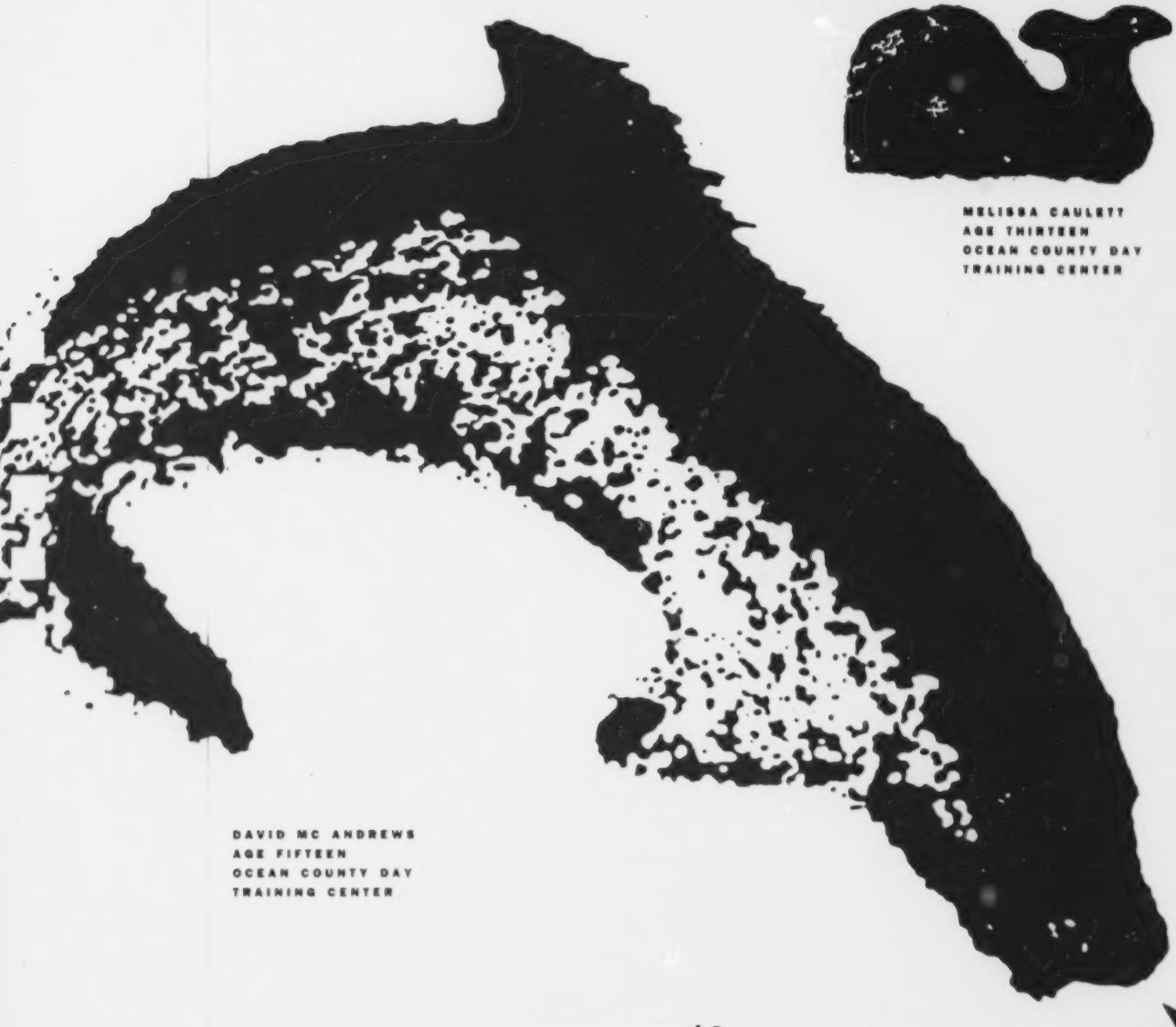
The ultimate benefit for all these students is the enhanced self-esteem that comes with success.

During an artist-in-residency program at Monmouth School, made possible through Project Impact, theater artist Steven Hollow worked with a special education class of eight- and nine-year-olds. The group included children with emotional and physical disabilities. One student, Janie, was wheelchair-bound and participated as best as she could, though not much seemed to stop her. During "shakedown" exercises, Janie's chair would actually rock.

One activity Hollow developed, with the participation of the teacher and students, was a "string trust" exercise. A long string was woven throughout the classroom, traveling under chairs and tables, between curtains, over boxes and around several other obstacles. The idea was for the students to follow the string wherever it went, "trusting" it to guide them out of the maze. Many children were fearful, but everyone eventually got through it — except Janie.

When the rest of the class had gone to lunch, Janie stayed behind and insisted on trying the exercise — on her hands and knees. Up until then, Hollow had never seen her out of her wheelchair. Very slowly, but with minimal assistance, she completed the entire exercise, to the amazement and delight of her teacher. Months later, Hollow learned that Janie had progressed to some use of crutches.

MELISSA CAULETT
AGE THIRTEEN
OCEAN COUNTY DAY
TRAINING CENTER



DAVID MC ANDREWS
AGE FIFTEEN
OCEAN COUNTY DAY
TRAINING CENTER

CHAPTER

3

WHAT IS A QUALITY ARTS EDUCATION?

AZ
AZ

It has been no easy task to define a quality arts education program. Arts educators and arts education advocates have debated over such matters as curriculum content and sequence. Some have emphasized a more academic approach, with a focus on history and criticism, while others have supported the personal enjoyment and sense of achievement offered by art production. Often, arts associations have directed their efforts toward their own particular disciplines, such as music education or dance education.

In the past few years, however, national arts associations, state arts councils, arts education organizations and countless other groups around the country have come to some consensus, formulating their own respective guidelines that share many points in common.

The following list draws from these common denominators and represents the key points that can provide the foundation upon which to build a quality arts education program. Keep in mind that these characteristics offer objectives toward which you can strive as you encourage the development of arts programs in your own communities. Remember to take into consideration the particular strengths, needs and available resources of your school district, your individual school and your community.

Sources that proved particularly useful in preparing this list are the National Endowment for the Arts' "The Arts in America: A Report to the President and to the Congress," October 1988; the National Arts Education Accord prepared by the National Art Education Association in July 1991; and New Jersey's Literacy in the Arts Task Force report, Literacy in the Arts: An Imperative for New Jersey Schools, October 1989.

DERRICK REDDICK
GRADE FIVE
WILLIAM F. HALLORAN
SCHOOL NO. 22

CHARACTERISTICS OF A QUALITY ARTS EDUCATION PROGRAM

Commitment

A commitment by the school district to:

- **formulate a policy that will provide every student in the district, including children with disabilities and special learning needs, with a comprehensive arts education, and**
- **take action to implement an arts basic to education program.**

Curriculum

A sequential curriculum that:

- **covers literature and creative writing, visual art and design (painting, sculpture, photography, video, crafts, architecture, landscape and interior design, product and graphic design); performing art (dance, music, opera, musical theater and theater); and media art (film, television and radio);**
- **coordinates the study of aesthetics, criticism, history and production (performing, creating and exhibiting art);**
- **reflects the multicultural nature of our society and includes both Western civilization and other, culturally diverse traditions;**
- **encompasses the classical, traditional and contemporary arts;**
- **encourages interdisciplinary teaching and learning, with the arts taught both across the curriculum and as separate and valued academic disciplines;**
- **devotes at least 15 percent of the school week to arts instruction for every student at all levels, K-12;**
- **requires at least two full credit years of study in the arts for high school graduation.**

Resources

A program that:

- **is taught sequentially by specially trained and qualified teachers, supported by general classroom teachers and teacher specialists in other areas, and complimented by professional artists working closely with teachers and students;**
- **allocates sufficient time and funds for curriculum and staff development, i.e., workshops and seminars made available to all staff including general classroom teachers, arts specialists, administrators, superintendents and board members;**
- **recognizes and uses arts institutions, cultural organizations and artists as valuable community resources;**
- **provides appropriate textbooks and reference materials, instructional materials and supplies, and adequate facilities, with appropriate materials and facilities also provided for students with special needs.**

Assessment

Assessment made that:

- **measures the achievements of students to ensure they are gaining knowledge of and skills in each of the arts disciplines; and**
- **evaluates the program's effectiveness on an ongoing basis.**

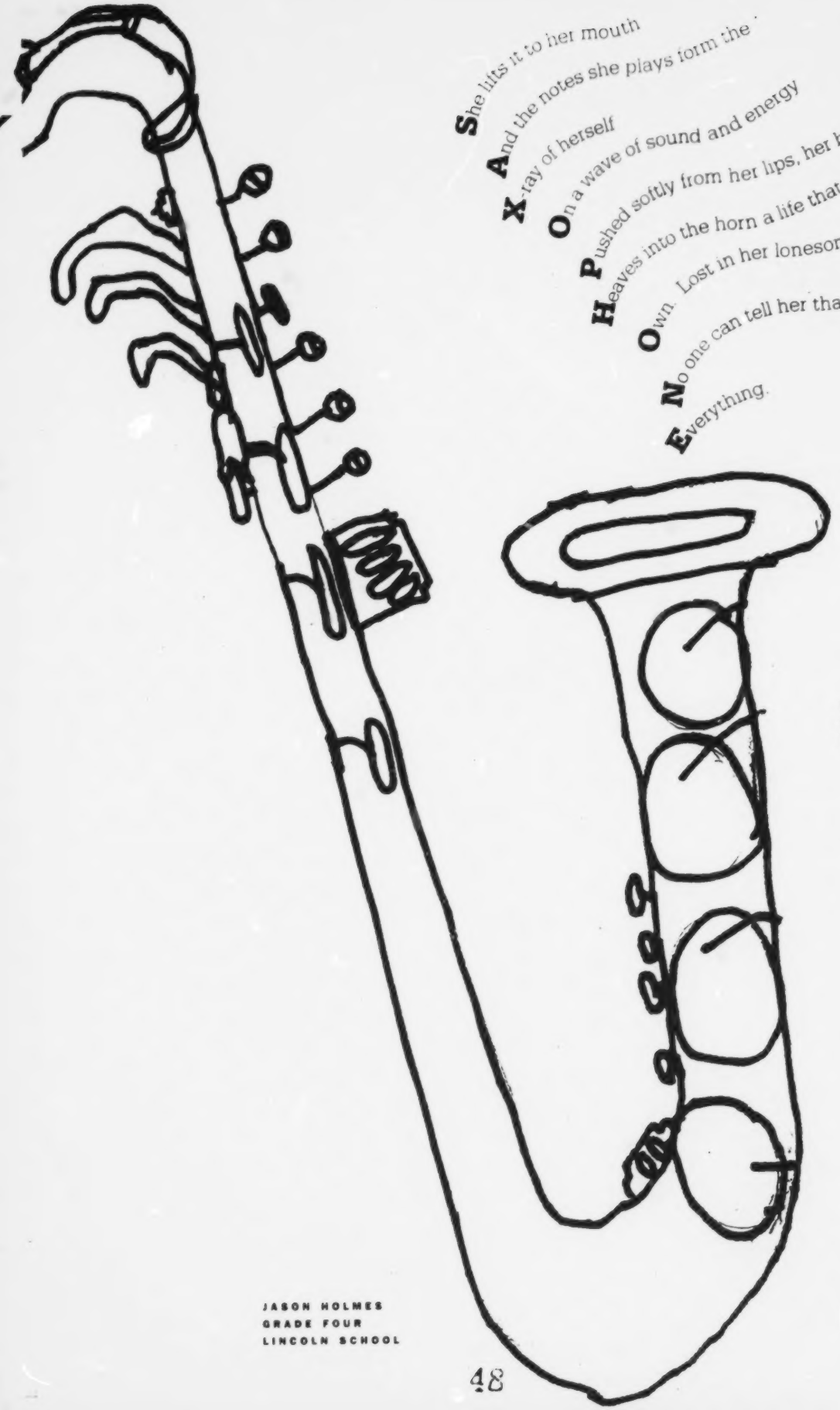
THE CURRICULUM FRAMEWORK

At the heart of any quality arts education program is a sound curriculum that provides all students with sequential instruction in the arts and helps them achieve arts literacy. New Jersey's Literacy in the Arts Task Force formulated an arts curriculum framework that presents experiences and skills for each art form at four different levels of learning: the primary years, the elementary years, the middle years and the senior years. (Literacy in the Arts Task Force, *Literacy in the Arts: An Imperative for New Jersey Schools*. Trenton, October 1989, pp. 17-26)

The Task Force developed this framework to provide teachers and curriculum directors in New Jersey with a blueprint they could use to develop their own curriculum in the arts.

Nevertheless, while the Task Force emphasized flexibility to meet the needs of individual students and school districts, it did conclude that "there are experiences in the arts that should be common to all students. Arts education means learning essential languages, and the universal goal is to assure for all students effective, enriching communication."

To obtain a copy of the Task Force's "Curriculum Framework for the Arts," contact the Alliance for Arts Education/New Jersey: 1-800-2-ARTS-99.



She lifts it to her mouth
And the notes she plays form the
X-ray of herself
On a wave of sound and energy
Pushed softly from her lips, her breath
Heaves into the horn a life that mimics her
Own. Lost in her lonesome musical portrait,
No one can tell her that this is not
Everything.

LISA FRANZETTA
GRADE TWELVE
RANDOLPH HIGH SCHOOL

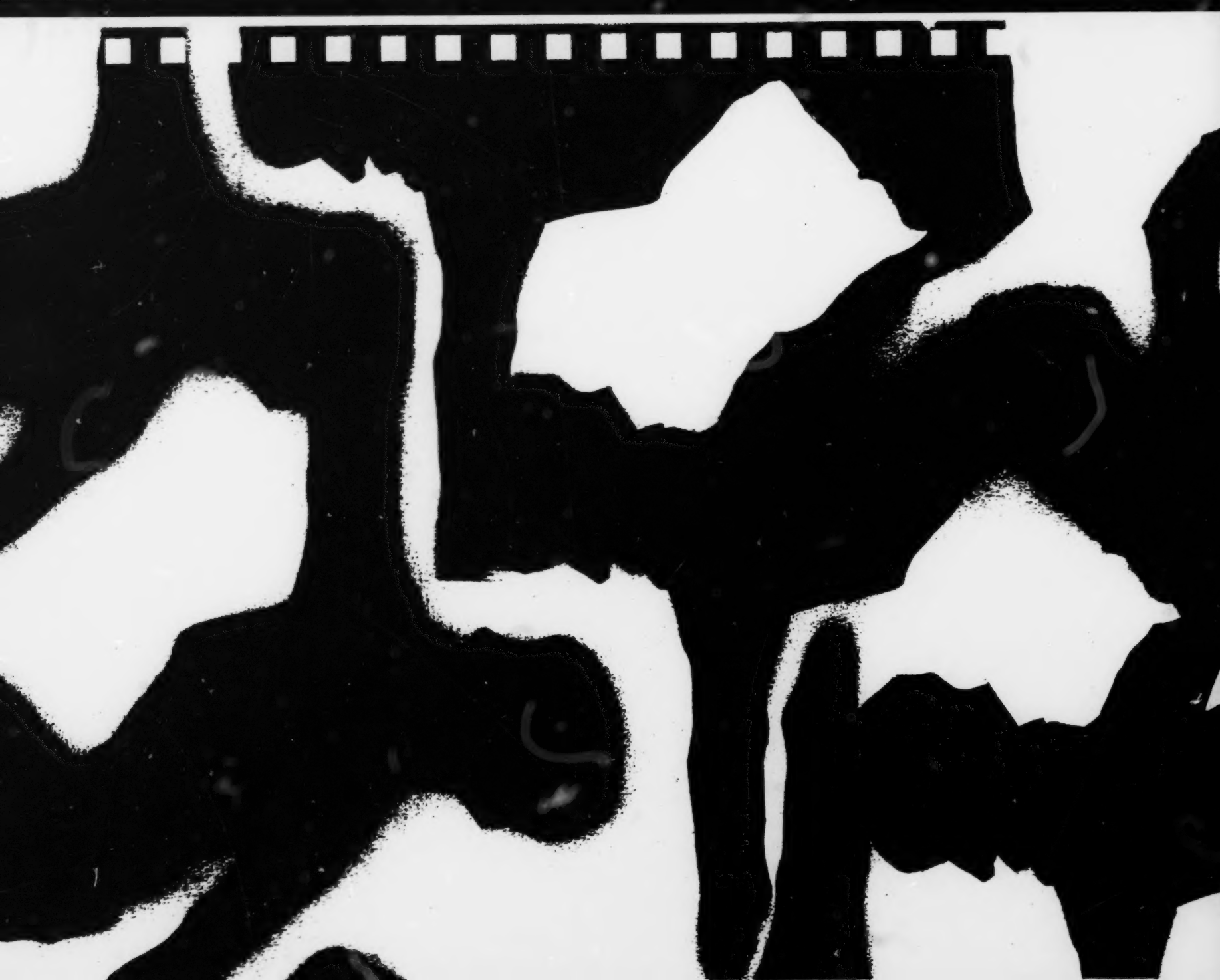
JASON HOLMES
GRADE FOUR
LINCOLN SCHOOL

CHAPTER

4

THE HOW TO OF ADVOCACY:

GETTING STARTED



Because advocates for arts education work in so many different arenas and have a wide range of goals, the information and resources provided in an arts education advocacy handbook must cover many subjects. The following five chapters are intended to provide you with practical information you may find useful today, tomorrow or next year. Don't feel you have to do it all or right away.

SHANG RONG LEE
GRADE TWELVE
EAST BRUNSWICK
HIGH SCHOOL

KEY PLAYERS

STUDENTS

Students are the most effective advocates of educational reform, for they command the attention of teachers, parents, school administrators, school board members, even the Governor of the state. Once students experience the arts first-hand and discover the powerful sense of achievement and gratification derived from their work, they can become potent arts education advocates. They are living proof of the positive impact the arts have on overall learning and academic achievement.

AS ADVOCATES, STUDENTS CAN:

- **Showcase their accomplishments to promote and publicize the cause of arts education, whether at "back to school" or "parents' night," through Youth Arts Month activities, before the State Legislature, or as guests at the Governor's mansion.**
- **Initiate a steering committee of students, parents and teachers to promote arts education programs in the schools.**
- **Spread the news of successful arts programming initiatives in school and community papers, through student councils and through other organs of advocacy.**
- **Use awards ceremonies, presentations, performances and exhibits as opportunities to plug the cause of arts education.**
- **Invite legislative representatives and government officials to arts events.**
- **Speak at board meetings and public hearings, particularly when budgets are being reviewed and voted upon, in order to defend arts education programming, facilities and teaching positions.**
- **Explain to parents why arts programming is important.**
- **Coordinate advocacy efforts with other groups to keep the issue of arts education in the public eye.**

BUILDING A BASE OF SUPPORT

When individuals become involved in advocacy, they bring to their effort their own perspective, priorities, immediate concerns and long-range goals. What they usually discover right from the start is the importance of building support.

Identify potential advocates. Make a list of potential supporters. Consider all the possible groups from which advocates might be drawn:

students • teachers • parents • arts educators • arts providers • arts-related industries • school administrators • local and state school boards • higher education officials • state legislators • government arts agencies • unions and other professional organizations • businesses and business groups • community groups • print and broadcast media • the general public

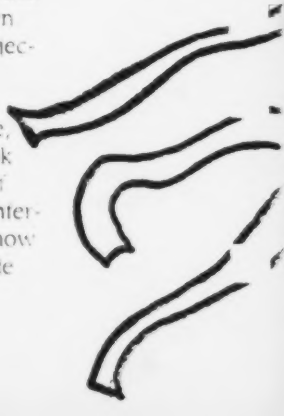
Prioritize. Now order your list. Consider your goals and decide who is most likely to assist you. List names, addresses, phone numbers, affiliations and reasons why each individual or organization might want to support your efforts.

It always helps to start out with people you know. Do you want a small group of supporters to brainstorm with you initially? Do you need to work with a greater number of people to develop particular objectives? Organize your list differently depending upon your strategy.

Test the waters. Talk to a few people who seem receptive to your cause. Anticipate questions, confusion, shyness and skepticism. Identify what will make it feasible, manageable, even attractive for these potential supporters to become involved at this early stage.

As you begin to talk to people, one important thing should become clear: whether you join an existing group or form your own coalition, as an advocate, your ultimate objective will be to reach a larger audience.

Network. Whatever projects you undertake, you are building contacts. Keep a notebook of names and organizations. Keep track of issues, upcoming events, activities and conferences. By doing so, you will be surprised how quickly you will find yourself working inside the information loop.



Exchange information. There are many ways to collect and share information, and, most often, informal networking can achieve these ends. However, the more formal mechanisms of information exchange such as newsletters, meetings and conferences are important because they can help you gather information and get your word out to others in a consistent and reliable way.

You will find in the back of this handbook a resources section listing organizations and materials. Subscribe to the newsletters, order books and visit organizational headquarters to do research and consult staff. As you talk with more people, you will become more knowledgeable of the field and better equipped to champion your cause.

Form coalitions. You can build your base of support by working in partnership with other individuals and organizations that share some, if not all, of your goals. Often, coalitions will result from a particular issue or crisis that rallies people together. The key is to build strength and permanence from temporary liaisons.

KEY PLAYERS

PARENTS

Parents who appreciate the relevance of the arts to a quality education already play a significant role in supporting arts education programming in the schools. With a modicum of school funding available for such programming, PTA's and PTO's often pick up the tab for performances given by professional artists or trips to an arts center or theater. The PTA's and PTO's are involved in fundraising activities that literally make many arts education initiatives possible. Parents, in general, are an important lobby group and are pivotal in raising issues and pushing for change in their schools. As educational reforms such as school-based management become more prevalent, parents will be in a position to participate even more in the decision-making process that occurs within each school.

AS ADVOCATES, PARENTS CAN:

- Gather information to determine whether the written goals of a given school require a comprehensive, sequential K-12 arts curriculum and whether there is accountability for arts education in terms of student performance, qualifications of teachers and availability of facilities and other resources.
- Coordinate a communitywide campaign to promote arts education in their local school districts as well as at the state level.
- Engage in fundraising activities and plan for specific arts programs and demonstration projects.
- Arrange a speakers bureau to present "arguments for arts education" to other parents, education professionals, the local school board and the general tax-paying public.
- Form working groups to support other advocates of arts education.

GISELA TELIS
GRADE THREE
VICTOR MRAVLAG
ELEMENTARY SCHOOL NO. 21

KEY PLAYERS

GENERAL CLASSROOM TEACHERS

Innovative teaching techniques are calling more and more upon general classroom teachers to use the arts to teach English, math and other disciplines. Eager to adopt these new teaching approaches and strategies, many classroom teachers recognize the value of incorporating the arts into their lesson plans but may not have the knowledge or skills to do so.

The time is ripe for general classroom teachers and arts teachers to work together as partners and develop curriculum that includes the arts as a basic component of general education. General classroom and arts teachers also can address specific issues that will help them achieve a common goal: a quality education for all children.

These issues include better instructional materials and facilities, decent compensation, more release time for professional training and preparation, greater flexibility in scheduling and greater faculty participation in the management of schools.

AS ADVOCATES, GENERAL CLASSROOM TEACHERS CAN:

- Meet regularly with arts teachers to work on classroom activities and schoolwide projects, and keep school administrators informed of their joint projects.
- Join organizations that support arts education to keep informed of and participate in specific advocacy actions.
- Keep other teachers and school administrators informed of "arts across the curriculum," and share with them and with parents the positive impact arts programming has had on students' learning experience.
- Show support for arts teachers when arts courses and staff positions are threatened by budget cuts.

PUTTING YOURSELF IN THE ADVOCACY PICTURE

As an advocate, the nature of your goals will determine the actions you take. You may be responding to an immediate crisis; for instance, you just found out that your school board is voting next week to eliminate all arts programming in your district. Or you may be concerned about a long-term goal, such as convincing your local school board to pass a written policy on comprehensive arts education programming for grades K-12.

Whoever you are, and whatever your goal the following questions will help you develop clear objectives and strategies.

- **What are the appropriate arenas for accomplishing your goals: Congress, the State Legislature, the State School Board, your local school board, the school administration or the local community?**
- **Which goals can be achieved with a single effort, and which will require long-term commitment and perseverance?**
- **Which groups or individuals do you want to reach?**
- **Who do you know already who is likely to support you?**
- **Who are your likely adversaries?**
- **Who are the important decision makers who will affect the success of your efforts?**
- **Which people and organizations can you combine forces with to strengthen your cause?**
- **What is the timetable for the decisions that will affect you?**
- **What is the procedural process you will have to follow to further your goals?**

THE ADVOCACY PLAN

There are no fixed recipes for successful advocacy. However, people who have been successful advocates do seem to share some basic strategies. Consider the following list of suggestions as you work with others to develop your advocacy plan.

Put forth a simple, clear statement that articulates your cause. One sentence can convey your position in an accessible and comprehensive way. This statement will form the core of your campaign and help you present your cause with greater confidence, making it easier for others to support you.

Expand your knowledge of arts education so you can use it to support your goals. You will want to use specifics to support your proposals, and you will want to build a reputation for reliability that will compare favorably with those who use a show of emotion or force to assert their opinions.

Develop your position in the context of current issues. Anticipate that the process of building broad-based support will inevitably involve adjustment. Remember, your goals will have to fit into the larger political, philosophical and financial framework of educational reform.

Remember your audience and adapt your strategies accordingly. If your school principal is your audience, your strategy may be to have children and parents promote your cause. If your audience is your senator and congressional representative, petitions from voting constituents may be your best approach.

Plan to be in for the duration. Whatever your goals are, be realistic about the time and energy it will take to achieve them. It's not likely you will meet with great success in the first round. If you persevere and demonstrate a long-term commitment, you will be more likely to achieve success.

KEY PLAYERS

ARTS TEACHERS

Arts teachers are in a position to make the arts visible in their schools and to articulate the importance of arts literacy. Through art exhibitions, performances, publications and more, these teachers can demonstrate how the arts contribute to the intellectual and emotional development of all children. They also can reinforce the value of arts programming by sharing their views with their fellow teachers, as well as with school administrators, parents, school board members and the general voting public.

AS ADVOCATES, ARTS TEACHERS CAN:

- Network aggressively with arts teachers in their own school districts as well as in other school districts to build alliances.
- Seize opportunities to demonstrate arts education successes to school administrators, school board members, parents and legislators through art shows, performances and presentations.
- Show the impact of the arts on learning across the curriculum by inviting general classroom teachers and parents to participate in projects.
- Join organizations that support arts education, not only to keep up with new trends, legislative initiatives and funding sources, but to share valuable information from the field and participate in specific advocacy actions.
- Identify and join forces with allies outside the arts community who can speak on behalf of arts education.

KEY PLAYERS

ARTISTS AND ARTS PROVIDERS

When artists and arts providers do decide to become involved in arts education advocacy, they can be very effective at promoting the cause. Their educational outreach programs can fuel an interest in arts education in the school community as well as in the community at large. Often these programs serve as an important promotional tool for arts education. As such, one-time initiatives can lead to regular programming in the schools.

AS ADVOCATES, ARTISTS OR ARTS PROVIDERS CAN

- Share their time and talent to design brochures, write testimony and speak before panels and at hearings to support advocacy efforts.
- Encourage their own board members to incorporate educational outreach programs in the schools as part of their organization's overall mission.
- Provide an important link between local schools and the arts community, inviting other cultural groups to become involved in school-based arts programming, and suggesting that they offer educational programs in their facilities.

COMMUNITY OUTREACH

Community outreach is an essential component of advocacy, not only because it can provide the support you need to achieve a specific objective, but because it can promote the larger cause of arts education at the same time.

Community outreach

- **can provide opportunities for individuals and groups to learn about and become involved in arts education initiatives;**
- **can demonstrate the need for arts education as a basic element of quality education;**
- **can help individuals discover the important role they themselves can play in making arts education a reality for all children;**
- **can build new and long-term partnerships that will provide consistent support, financial and otherwise, for ongoing advocacy efforts.**

There are many resources in the community that you can draw upon as you pursue your advocacy goals. Some are already "friendly" to the arts education constituency, and you can expect immediate, positive responses. Others are potential supporters, and you and your colleagues will want to develop effective strategies to engage them in collaborative ventures. Consider the resources listed below, which represent just a few of the important allies you will find in your community.

Local Arts Agencies

Municipal arts councils and county arts agencies exist to serve their communities and are very likely to support your advocacy efforts. Because they often engage in their own advocacy efforts to support the arts at the local, state and federal levels, they are in a good position to provide you with contacts, lists of potential supporters and volunteers, advice about the specifics of approaching legislators and more.

They also offer other services that can help facilitate your own projects and could result in

Arrange with the local historical society to have a student chamber music ensemble perform at the opening of the society's Baroque instruments exhibit. It could be a benefit concert to raise funds for the school orchestra.

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joint initiatives. Services vary from agency to agency, but generally you will find:

information services: calendars of events, newsletters, directories of local artists and arts organizations, libraries, publicity and promotional assistance;

funding: grants to arts organizations and fundraising activities for the arts;

organizational services: volunteer training, professional service referrals, management and technical assistance;

artist services: artist employment opportunities and referrals, artist registry, information on exhibition and performance space;

facilities: meeting, rehearsal, classroom, performance and exhibition space;

programs: arts competitions, exhibitions, performances, special events, awards, classes, seminars, lectures, tours and trips.

In the new wing of the science museum, exhibit and sell the art work of students who participated in a computer art workshop given by a visiting artist at their school. Proceeds from the art work could go toward the purchase of computers for the school's fine arts and science departments.

Cultural Facilities and Arts Groups

Many of New Jersey's cultural centers, museums, theaters, symphony halls and other cultural facilities conduct arts education outreach programs as part of their own advocacy efforts to develop audiences for the future. Dance companies, music ensembles and other arts groups also incorporate arts education programming in their activities. If you are a teacher, a parent, a school board member, or an administrator seeking support for your advocacy efforts as well as opportunities for community-based arts education programming, these cultural entities are a vital resource.

The Arts Industry

Printers, graphic designers, music stores, art galleries, costume stores, supply companies, advertising and promotion agencies, theatrical set and lighting suppliers, architects, even antique shops and shipping companies all do business with the arts community, and all are potential collaborators in arts education initiatives.

Help promote the opening of a new bookstore by organizing a reading of poetry written by local elementary school children.

For instance, they can design or print posters or brochures, supply costumes and props for a play, showcase student and teacher art work, assist in training students in stage design, work with students on architectural proposals for a new school library, and much more. Many of them may donate time and supplies.

KEY PLAYERS

PRINCIPALS, SUPERINTENDENTS AND LOCAL SCHOOL BOARD MEMBERS

Working within certain parameters, principals can promote arts education in their schools by allocating funds and initiating programs. At the district level, superintendents are key to a districtwide commitment to arts education. If they recommend policy directives for the arts, their respective school boards will likely adopt such measures. Finally, school board members who are advocates of arts education can persuade others to consider policies to adopt and fund arts education programming.

AS ADVOCATES, PRINCIPALS, SUPERINTENDENTS AND SCHOOL BOARD MEMBERS CAN:

- Provide leadership in the education community.
- Establish written directives outlining comprehensive, sequential K-12 arts education at the district level.
- Work together to create new programs, hire additional faculty, and fund new facilities, materials and supplies to improve arts education programming.
- Design better monitoring and assessment tools to review student outcomes, teacher performance and the quality of curriculum and facilities.
- Promote better cooperation between arts teachers and general classroom teachers and administrators.
- Provide opportunities for other arts education advocates to speak on behalf of arts education.

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KEY PLAYERS

HIGHER EDUCATION LEADERSHIP

Higher education leaders can play an important role in changing attitudes regarding arts education. Many already recognize the importance of the arts in general education and look for prospective college students who have studied the arts in high school. These same leaders believe students should be given opportunities to pursue a rigorous arts education at the college level to ensure that they receive a well-rounded undergraduate education. These leaders also acknowledge their responsibility to serve the communities in which their college or university is based.

AS ADVOCATES, HIGHER EDUCATION LEADERS CAN:

- **Develop a formal position on the importance of a comprehensive K-12 arts education curriculum and push to strengthen arts high school graduation requirements.**
- **Include as criteria for undergraduate admissions high school credits in the arts and a demonstration of students' competency in the arts.**
- **Provide local public school children and their teachers access to important resources such as arts facilities, faculty and graduate students.**
- **Encourage the college or university to develop community outreach programs that serve the general public.**

and others can provide services at cost in order to promote their products and the arts industry in general.

Social Service and Other Community Resources

The Rotary Club, the Junior League and similar organizations can be powerful allies when you are launching an arts education advocacy project. Find an idea that catches their interest, and they may become serious long-term partners in fundraising and program management. Also, think about the local community center, recreational facilities, libraries, town halls or parks as potential sites for holding events and special programs.

The Business Community

Recently, the business community has focused on the relationship between K-12 education and job performance skills in the workplace. Many business leaders are concerned that American students are not receiving the kind of education needed to join the workforce and compete in the global market.

Because the success of American business is at stake, members of this community have begun to work with school districts to meet mutually beneficial goals. They are examining the condition of education today and engaging in exciting partnerships with the education community.

Now is a good time for arts education advocates to approach members of the business sector and promote the arts as basic to a quality education. Just remember, if you are to gain their support, you need to place arts education in context with the goals that business leaders have established to improve education.

Arrange for your local chamber of commerce to promote a career day for the arts, showcasing local businesses involved in the arts field, as well as individual artists and other professionals whose work is arts-related. This is an ideal way to spotlight and publicly thank those businesses and individuals that support community arts activities and school-based arts education programming.

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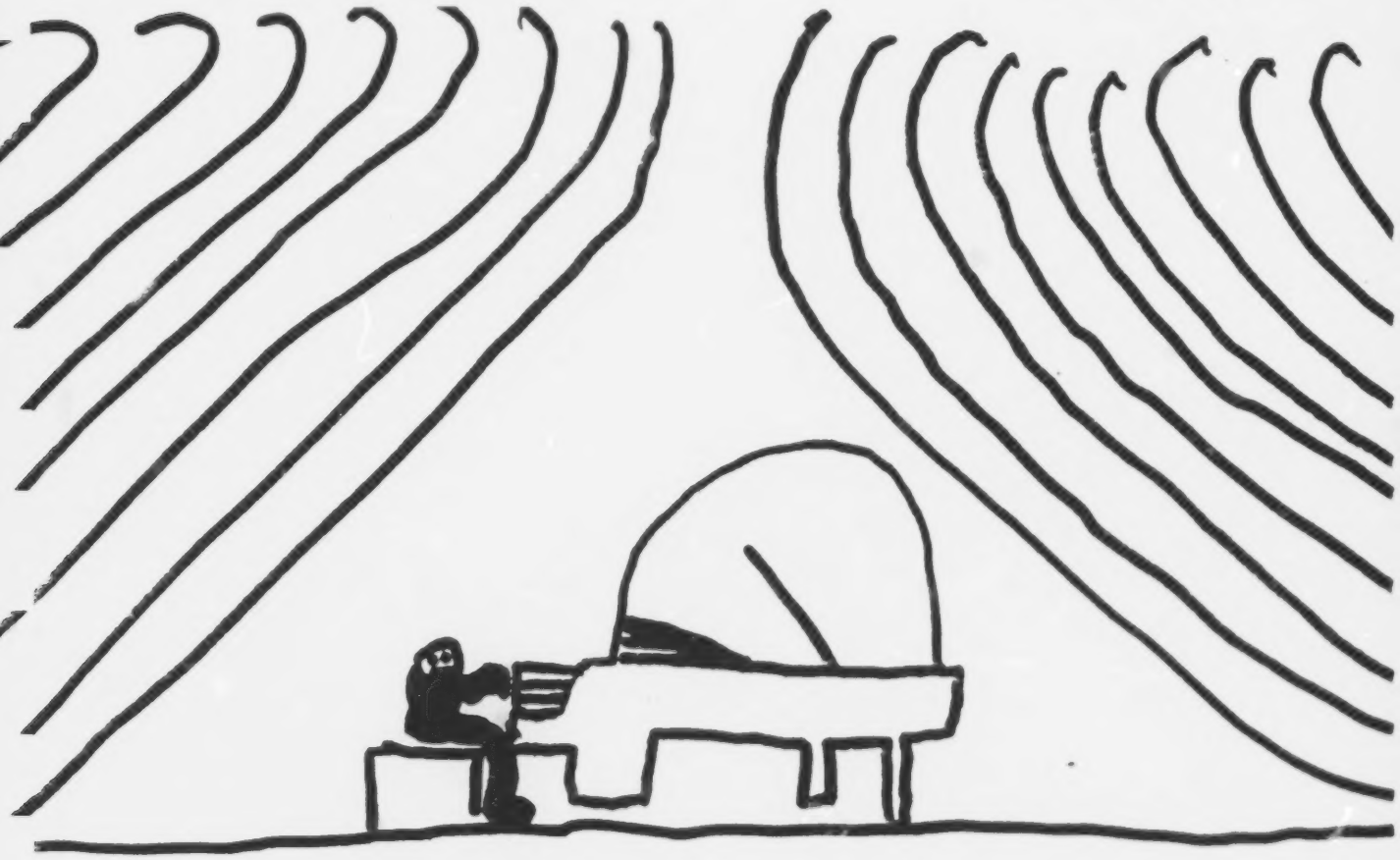
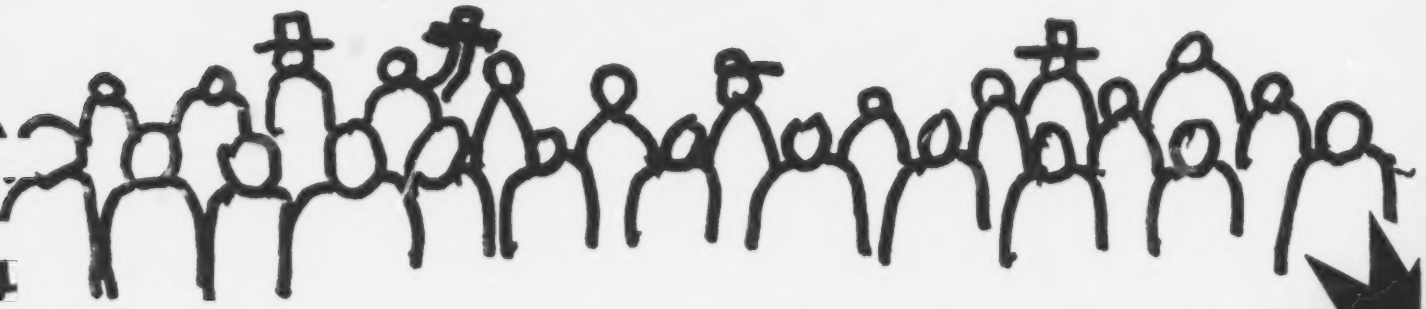
PURSUING ALL OPPORTUNITIES

The resources listed above represent the more traditional avenues for support for arts education. They are a good starting point, but the more creative you are, the more you will uncover untapped resources. Once you have made contact, carried off a successful event and provided evidence of mutual benefit, you will have laid the groundwork for future collaborations. The possibilities are endless. And, each time you find a way to get someone else involved, you are generating more support for your cause.

BRIAN PROCELL
GRADE THREE
VICTOR MRAVLAG
ELEMENTARY SCHOOL NO. 21





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CHAPTER

5

THE
HOW TO
OF
ADVOCACY

PUBLICITY AND
PROMOTION

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PUBLICITY AND PROMOTION

Publicity" and "promotion" are terms reserved traditionally for the for-profit, commercial sector, but advocates who want to advance a cause will benefit greatly if they also avail themselves of these marketing tools.

If you think of publicity and promotion simply as a way to convey information to the public, you will find there are many vehicles you and your colleagues can use to send your message.

JENNIFER PINCA
GRADE NINE
SOUTHERN REGIONAL
MIDDLE SCHOOL

These vehicles include:

- **mailings of letters, announcements, brochures;**
- **articles you submit to newspapers and journals, or stories written by reporters interested in a particular issue or event;**
- **free advertising in the form of public service announcements and press releases;**
- **newsletters, action alert flyers and mass mailings that document your cause, highlight your success stories or call people to action;**
- **special events of all kinds, such as student performances, awards and opening receptions;**
- **promotional items including posters, t-shirts, buttons, mugs, bumper stickers, calendars, reproductions of students' art work and tapes of their performances;**
- **interviews on radio and network and cable television talk shows, call-in shows and local news programs.**
- **paid advertising in the form of commercials or ads in local papers.**

Ultimately, all of these vehicles can help you promote the importance of the arts in a quality education. If you and your colleagues are effective at communicating that message, you may see exciting results, perhaps in legislative action or in the development of arts education policies.

BUILDING A PUBLICITY CAMPAIGN

Designing and implementing a publicity campaign is not as daunting as it may sound. While it is time-consuming, it is time well spent. Publicity provides visibility and credibility. You are sharing information, and if you package that information effectively, you are fueling action.

Of course, publicity by itself does not deliver legislative or administrative victories. You will want to coordinate your publicity campaign with your other advocacy activities.

You will also have to maintain ongoing visibility in the media if you hope to convince the general public of the value of arts education. One feature story will not do the job.

The purpose of a publicity campaign is to create widespread awareness of your programs and to foster a positive feeling about your position so that decision makers will know that the issues you bring before them are issues about which the public cares.

Capitalize on your built-in advantages. Stories about artists, children and education are intrinsically appealing to the public, and editors will most likely print them. Moreover, arts events lend themselves to interesting photo opportunities for papers to cover. Finally, you have at your disposal members of the arts community who can help you develop visually exciting promotional materials.

Utilize pre-existing networks. While corporations and ad agencies launch multimillion dollar media campaigns, you can have considerable impact, at little expense, by working within pre-existing networks and utilizing established contacts. Local arts agencies, chambers of commerce, local civic groups, education associations and cultural facilities often have newsletters, outreach programs, mailing lists and other resources you can use.

You and your colleagues may want to start your own information exchange vehicle, but research your other options first. Since money is scarce and you don't want to duplicate efforts, piggyback whenever you can.

Coordinate your campaign. Both the timing and the subject matter of your publicity should match the public policy debates you hope to influence. Look for events you can publicize that relate directly to issues under discussion. If you have the power to schedule events that will generate publicity, schedule them for maximum public relations effect.

Develop time lines. Create a chart to help you schedule specific outreach activities. Take into account important dates within the educational or legislative calendar. Remember, budget approvals and elections happen about the same time every year, so you can plan well in advance. Other one-time events are often scheduled months or years in advance, so you can plan for these as well.

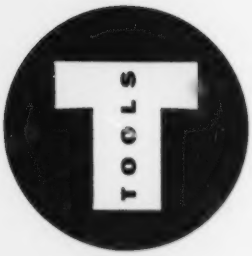
Your chart might include publication deadlines for articles to be submitted to newspapers, newsletters and local, state or even national magazines. It might list opportunities for presentations, speeches or workshops at board meetings, faculty meetings, PTA meetings, awards ceremonies or other events.

If you are coordinating a campaign to have an impact on a legislative bill or an election of local or state officials, your chart

LAWANDA HARTSFIELD
GRADE NINE
BRIDGETON HIGH SCHOOL

could include target dates for letter-writing campaigns, phone-call trees or neighborhood canvassing. If you are designing publicity for a particular event, your chart will have dates for flyers, invitations, press releases, public service announcements, phone calls to the media and more. By mapping out your strategy this way, you will find it easier to divide these tasks among members of your group, matching assignments with skills and available resources, and allowing sufficient time to complete your projects.

Target your audience with the right message. As you plan your campaign, design your informational and promotional pieces for particular audiences and information vehicles. Review a student art show for an art gallery newsletter, showcasing successful young painters, or do a story on an innovative arts-across-the-curriculum initiative for an educational periodical, highlighting collaborations in teaching. Don't just report an event; always try to tie it in with a larger objective, making the connection between a quality arts education and quality education in general.



MEDIA RELATIONS

Contact with both print and electronic media can provide numerous opportunities for increasing public awareness about an event or issue. Your initial contacts may seem disappointing, but if you are tuned in to the goals of the media and consistent about providing useful information in an accessible way, your efforts will bear fruit.

Keep a press notebook. Think of who will publicize your information — local newspapers, regional newspapers, newsletters, radio and television stations.

Keep a record of the publication schedules, copy deadlines and photo requirements of various publications. List the protocol for submitting press releases and listing events in calendars, arts and leisure sections and special supplements.

If you and your colleagues are doing extensive publicity, and you are really organized, you might even keep multiple sets of address labels on hand to make mailings easier.

Develop a personal contacts file. Identify the appropriate journalists who cover your news and call them directly to introduce yourself. Don't be shy. Get to know them and have them get to know you. Be sure to send all your releases to these same people. Invite them to an event that is visually exciting or has the "right stuff" for a dramatic human interest story. Once they are there, you can provide them with additional information that places the event in context.

Start pitching stories to your local papers, for they are most interested in covering local news. Then branch out to regional and statewide papers and magazines. It is better to get consistent attention from a few journalists than to be ignored regularly by many.

Tailor your subject to the media. Remember, if you are dealing with television, visuals are paramount. It is easier to get camera coverage of a third-grade class creating life-size puppets than of a nationally renowned education expert giving important testimony before the State Board of Education.

If you get coverage, have the television or cable station make you a copy of the tape so you can use it as a promotion piece for future advocacy efforts.

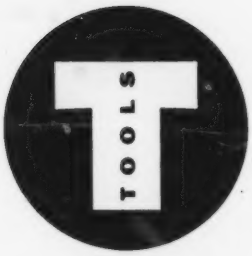
When you want to secure newspaper coverage you also need to think about visuals, but a newspaper is the ideal vehicle for a lengthier exchange of ideas. Write a stirring letter to the editor about arts education when your local school district is reviewing the annual school budget. If the letter gets printed, you can use it as part of your public awareness campaign.

Show and tell. Keep a record of all your publicity efforts, preferably in the form of a nicely designed and bound scrapbook. Share this press book with potential supporters who will be impressed with these concrete results and may even learn more about your effort. In this way, success can bring about more success.

Give credit. Always find public ways to acknowledge and give credit to those who helped you achieve success in your undertakings. It may be the local print shop that gave you special rates, or members of the community club who folded newsletters for you, or a legislator whose presence drew a larger size audience to hear what you had to say.

BEST COPY AVAILABLE

ANGEL FIGUEROA
GRADE THREE
ROBBINS SCHOOL



PRESS RELEASES

Press releases are your main communication line to a mass audience. Think carefully about the kind of message you are sending to the public. Is it consistent with the policy position you advocate? Does it inspire the kinds of feelings you want the public to harbor?

Hook the audience. Your story should be as short as possible and come across as factual and fair. Find an angle that gives your story added interest. Don't be bashful about naming well-known people involved with the event being publicized. If a legislator shows up to support arts education, make sure everyone hears about it. You also can send along a glossy black-and-white photo with an informative photo caption, just in case an editor likes your story but has room only for a picture.

Deliver a quality release. Your copy should read easily. The first paragraph should deliver all the basic information — who will do what, when, where, how and why. The editor should be able to cut the article short at the end of any paragraph and still have a logical story. The language should be active and use dynamic verbs and descriptive adjectives. The format should follow standard press release rules.

Organization
Address
Telephone number

Date

FOR IMMEDIATE RELEASE
or
FOR RELEASE AFTER [DATE]
Exclusive to [Newspaper] (if exclusive)

For more information, call [name and number]

[Title or subject of article]

[Copy copy copy copy copy copy.

Double-spaced with one-inch margins.]

[End page with page number and "MORE" if the article is more than one-page long. Center a "x 30 x"or #### to mark the end of the article.]

Sample Press Release

March 4, 1992

NEW JERSEY NETWORK
1573 Parkside Avnue, CN 777
Trenton, NJ 08625
(609) 530-5252

FOR IMMEDIATE RELEASE Contact: Susan Swords (609) 530-5039

NEW JERSEY NETWORK PREMIERES "ARTS FOR EVERYKID"

"ARTS FOR EVERYKID," a one-hour documentary that explores the value of the arts as a basic part of every child's education, will premiere on New Jersey Network (NJN) on Thursday, March 19, at 8:00 P.M., and will be rebroadcast on Sunday, March 22, at 9:00 P.M. The documentary features more than 350 community leaders who gathered together at the ARTS FOR EVERYKID town meeting to discuss issues facing arts education.

The town meeting was held on September 25, 1991, at the Levin Theater on the Rutgers University campus in New Brunswick. Nine additional sites were also linked up via satellite, including locations in Asbury Park, Bloomfield, Moorestown, Morristown, North Plainfield, Trenton, Hammonton, Newton and Wayne Hills.

Featured in the documentary are guest panelists Geoffrey Holder, award-winning actor, director and choreographer; Armond Hill, former NBA player, sculptor and assistant basketball coach at Princeton University; Allan Kushen, senior vice-president of public affairs for the Schering-Plough Corporation and a trustee of the Arts Council of the Morris Area and The Newark Museum; Rexford Brown, author of "Schools of Thought: How Politics of Literacy Shape Thinking in the Classroom;" Willa Spicer, director of curriculum and instruction for South Brunswick; and Sister Marie Paul, director of development for Project Link Education Center in Newark and an educator for 33 years.

The documentary also includes stories on exceptional school programs that have made the arts an integral part of the school curriculum, including a program at Cherry Hill High School East, where history, philosophy and art are taught side-by-side in a class called "Introduction to Non-Western Cultures." Other school districts spotlighted for their innovative arts education programming are Trenton, Jersey City and Madison School Districts.

Amber Edwards of NJN's "State of the Arts" series hosts this in-depth documentary, which is a coproduction of NJN and the Alliance for Arts Education/New Jersey, an affiliate of the Education Department of the John F. Kennedy Center for the Performing Arts. The documentary reflects NJN's ongoing commitment to education and was funded by the National Endowment for the Arts and the New Jersey State Council on the Arts.

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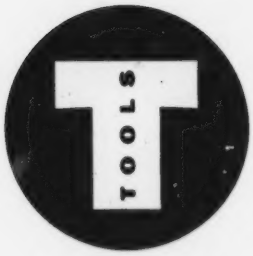


PUBLIC SERVICE ANNOUNCEMENTS

Public Service Announcements (PSA's) are especially useful for publicizing a particular event or introducing the public to your general cause. All commercial radio and television stations are required to devote a certain amount of free air time to public-interest messages. However, practically speaking, on these stations PSA's will be broadcast largely to fill unsold advertising time.

Public radio and television stations, on the other hand, are dedicated to broadcasting in the public interest. As not-for-profit ventures, they are committed to informing the public and, while strapped financially, are more likely to work with you to design and broadcast PSA's. Check out the locations of the public radio stations nearest you. A college or university often will have a public radio station, as will major cities in the state.

Consider producing your own PSA's. Professionally produced PSA's designed for radio distribution can be an expensive proposition. Not only do you have to prepare a tape, you then have to make duplicates to distribute to the various radio stations. However, if you can find a volunteer with a nice radio voice and can secure donated studio time at a local or college radio station, it's a feasible undertaking. If you decide not to produce an audio tape, you can prepare a brief PSA press release and hope a disc jockey will read it.

Producing a television spot and paying for air time can be prohibitive. However, cable stations may be able to provide equipment and studio time free of charge or at a reduced cost, and then air the PSA on their public access channel. You can also investigate whether your local high school or community college has a video production class that might be able to produce a simple PSA.

The least expensive way to air a PSA is to get hold of a spot produced by a national organization. If you think a generic piece can be effective, you can request that your local public television or cable station air that tape.

YOKO TORIKAI
GRADE SIX
SUMMIT MIDDLE SCHOOL

TOOL

PUBLIC SPEAKING

Perhaps the most simple and effective public information technique, and maybe the most challenging one, is public speaking. Advocacy inevitably will involve speeches, whether it is public testimony at a budget hearing, a fundraising pitch, a welcome or thank you to supporters, an information presentation or a carefully prepared proposal. Sometimes you cannot plan your public comments, but often you can.

While you may tend to select as speakers those in your group who are familiar with public speaking, anyone can learn to give an effective speech by applying some basic rules.

Keep it brief. Ten minutes should be enough for a complete presentation. Welcomes, introductions and notes of appreciation can be much shorter.

Limit your points, aim for clarity and avoid boredom. Choose a major premise and amplify with four or five points. Avoid generalizations. Make positive, concrete statements. Use vigorous language — active verbs, colorful adjectives. Draw from actual experiences to illustrate points, and when possible, avail yourself of the theater arts — be dramatic and humorous.

Use visual aids and other documentation. Sometimes you will be in a position to use visual aids. Try slides for mapping out proposals, or video tapes to demonstrate teaching techniques, performances or art work.

Give specific documentation for your claims when you feel it will be convincing. For example, if you have evidence of improved grades based on a special collaboration between an art teacher and a math teacher in a given middle school, highlight this achievement.

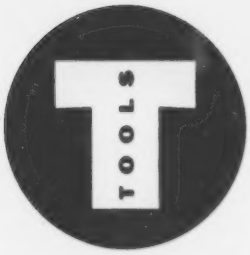
Use personal anecdotes to amplify points. Everyone warms to personal examples. By all means, read a student's poetry or testimonial. It could be the work of anyone's daughter or son.

Consider your delivery. Be friendly, try to relax and smile. Make eye contact with as many in the audience as possible. Try not to read verbatim from a speech. Instead, refer to notes or an outline. If you are presenting a full text, practice ahead of time so that you will be able to lift your eyes from the page frequently.

Shift to a discussion mode. When possible, try to end your presentation with time for questions and discussion. Stimulate the audience to think about your points. Provide responses to objections. Often, people listen most carefully when you are answering their particular concerns. It is your chance to reassure. You want your audience to open up to you, and this kind of dialogue is a good way to do it.

Protect your investment. Get to your presentation site early. Check your equipment, platform and all aspects of the facility so there are no surprises. A room may be much larger or smaller than you expect; it may be brightly lit or noisy. If you know what to expect, you will find that much of your anxiety will disappear.

JASON
AGE FOURTEEN
THE CHILDREN'S INSTITUTE



EXTEMPORANEOUS SPEAKING

Of course, there are times when you will have to speak without the benefit of a prepared presentation. Perhaps the most nerve-racking occasion for the extemporaneous speaker is when reporters are at hand, either at a special event or for an interview. As you develop your advocacy campaign, you will discover the people in your group who have a talent for off-the-cuff remarks; but again, some basic rules will go a long way to prepare anyone for such circumstances.

Listen before you commit yourself. You will often find that a reporter preparing a story or interview has a preconceived point of view. If you can interview the interviewer before you are on record, you will be better able to direct the conversation and provide information that will promote awareness of your cause. Prepare a fact sheet. Reporters don't always address the material you want featured in an article and usually appreciate any supplemental material you can give them. Remember, as with effective speech making, the more interest you stimulate, the more likely your story will be heard and reported.

Be nice, always. Reporters may seem aggressive or unsympathetic, but it is their job to find a good story. Rather than responding defensively, relax and be friendly. After all, you are counting on these reporters; without them you will not secure widespread coverage.

Look down the road. More than anything, remember you are developing a relationship with media professionals. If you can cultivate a rapport, it will prove helpful when you need a story covered in the future. And if you can continue to provide good information, interesting angles and exciting visuals, your news will be covered.

SPECIAL EVENTS

Arts education lends itself to special events that can help generate publicity and increase exposure. There may be many reasons why you hold an event. You might want to host a reception for an accomplished artist who visited the school; showcase the work of performing arts students in honor of the school's newly built auditorium; sponsor a dance recital to highlight the newly implemented dance curriculum; or organize election campaign activities to support particular school board or legislative candidates.

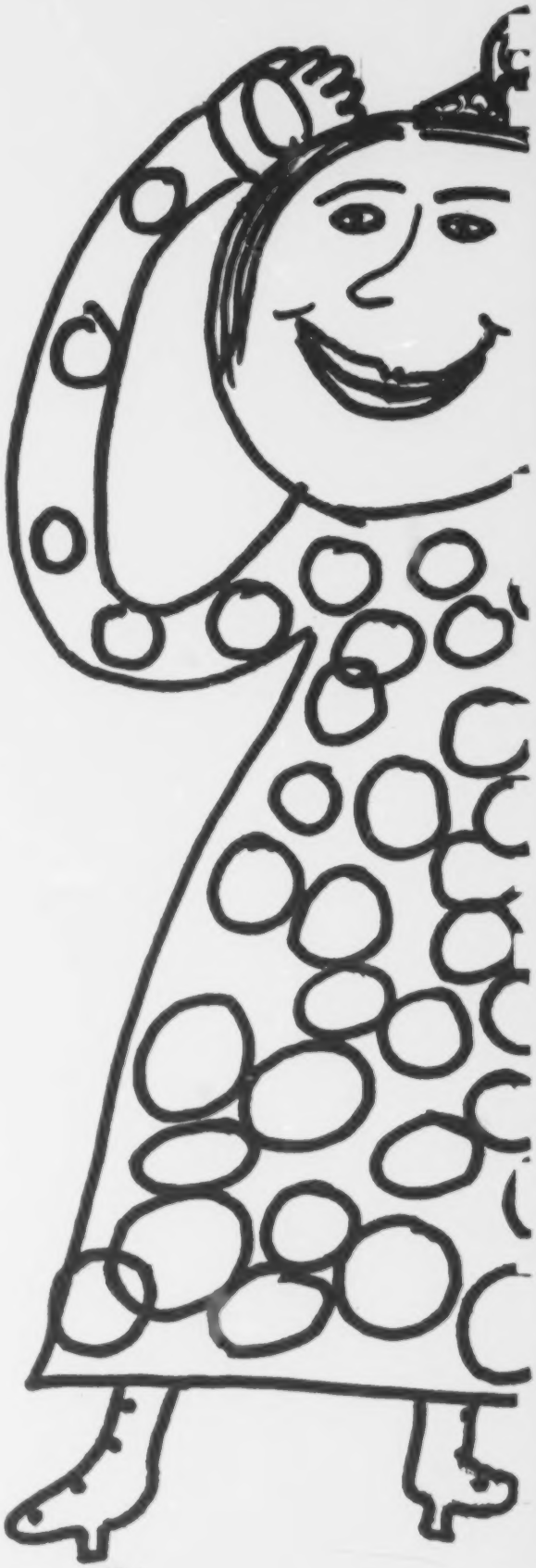
However, as an advocate, you need to view all of these events in terms of their publicity potential. Design a publicity campaign that will promote not only the event itself but also the arts as basic to a quality education.

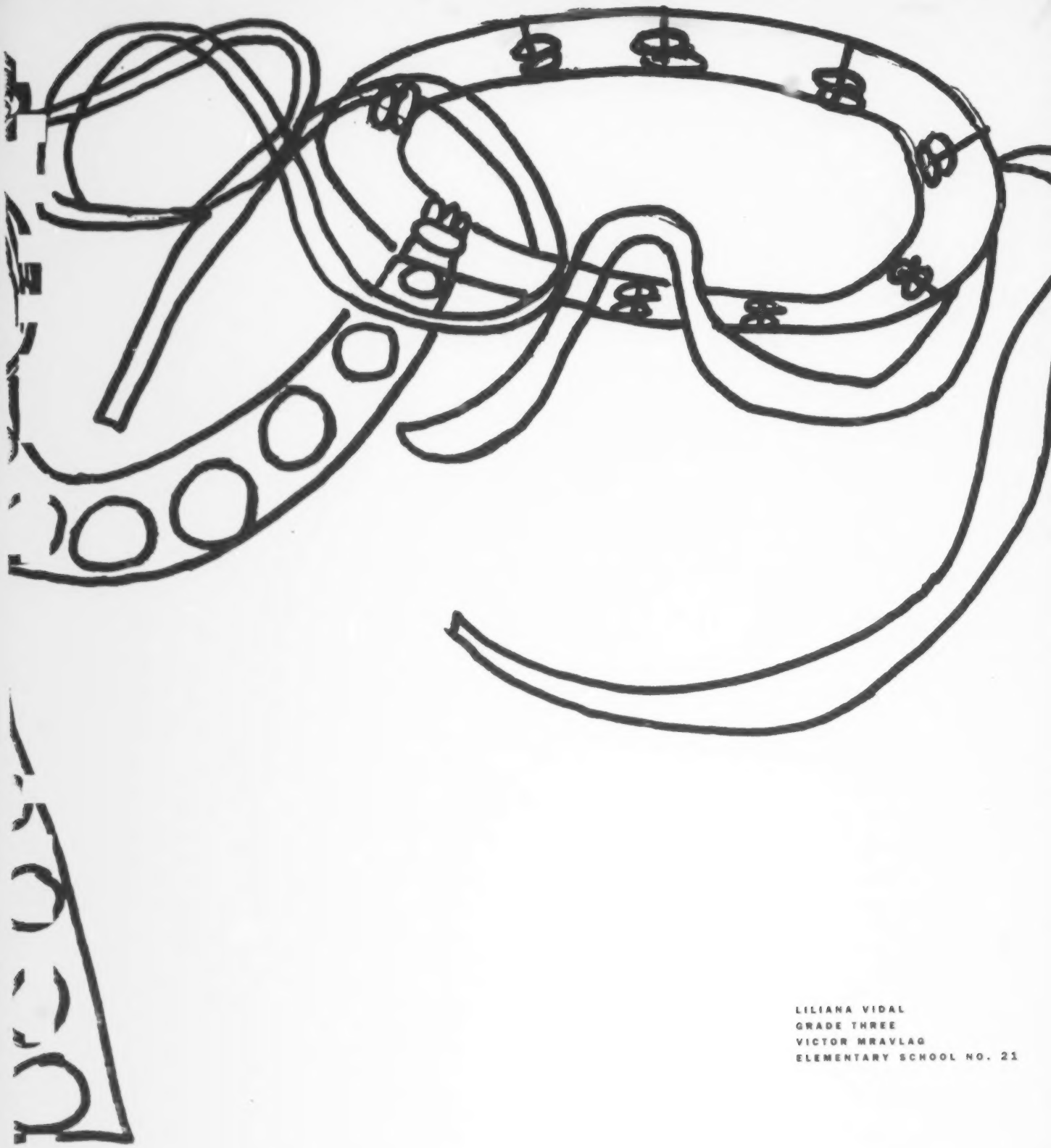
Be creative in your promotion. Be creative with the design of invitations, decorations and the event itself. Don't be afraid to use a gimmick to draw a crowd and, in turn, draw the media. If the school board is about to eliminate the music curriculum, bring out the school orchestra; better yet, have a well-known concert violinist who attended the school as a child play until the motion is tabled. If you are planning a multicultural dance festival featuring students from three participating high schools, and want more than proud parents to attend, promise multicultural food to draw a larger audience.

Use celebrities. Every once in a while, you will be in a position to arrange for a public figure to attend an event, perform or give a speech. It could be that a celebrity has a child in your school, or launched his or her acting career in a high school production in your town. If the event appeals to them and promises to have good attendance, celebrities may agree to participate. Keep in mind that many are accustomed to receiving fees to appear, or may expect to be reimbursed for their travel expenses.

Coordinate your promotion efforts. Consider coordinating your events with other groups to build upon rather than duplicate your efforts. Often there are natural linkages between causes, and given the competition for limited resources, joint efforts have some immediate practical benefits.

Time your campaign. Whatever event you organize, plan your publicity carefully to ensure good media coverage and ultimately a good audience. Try to arrange for media opportunities in advance to promote the event. Distribute posters or flyers early. Send announcements to newspapers at least one month before the event; then send a press release two weeks later, and make follow-up calls. Finally, as an inducement for the media to attend, send along with the press release or press packet complimentary tickets to the event.





LILIANA VIDAL
GRADE THREE
VICTOR MRAVLAG
ELEMENTARY SCHOOL NO. 21

CHAPTER

6

THE HOW-TO OF ADVOCACY:

WORKING WITHIN THE POLITICAL ARENA

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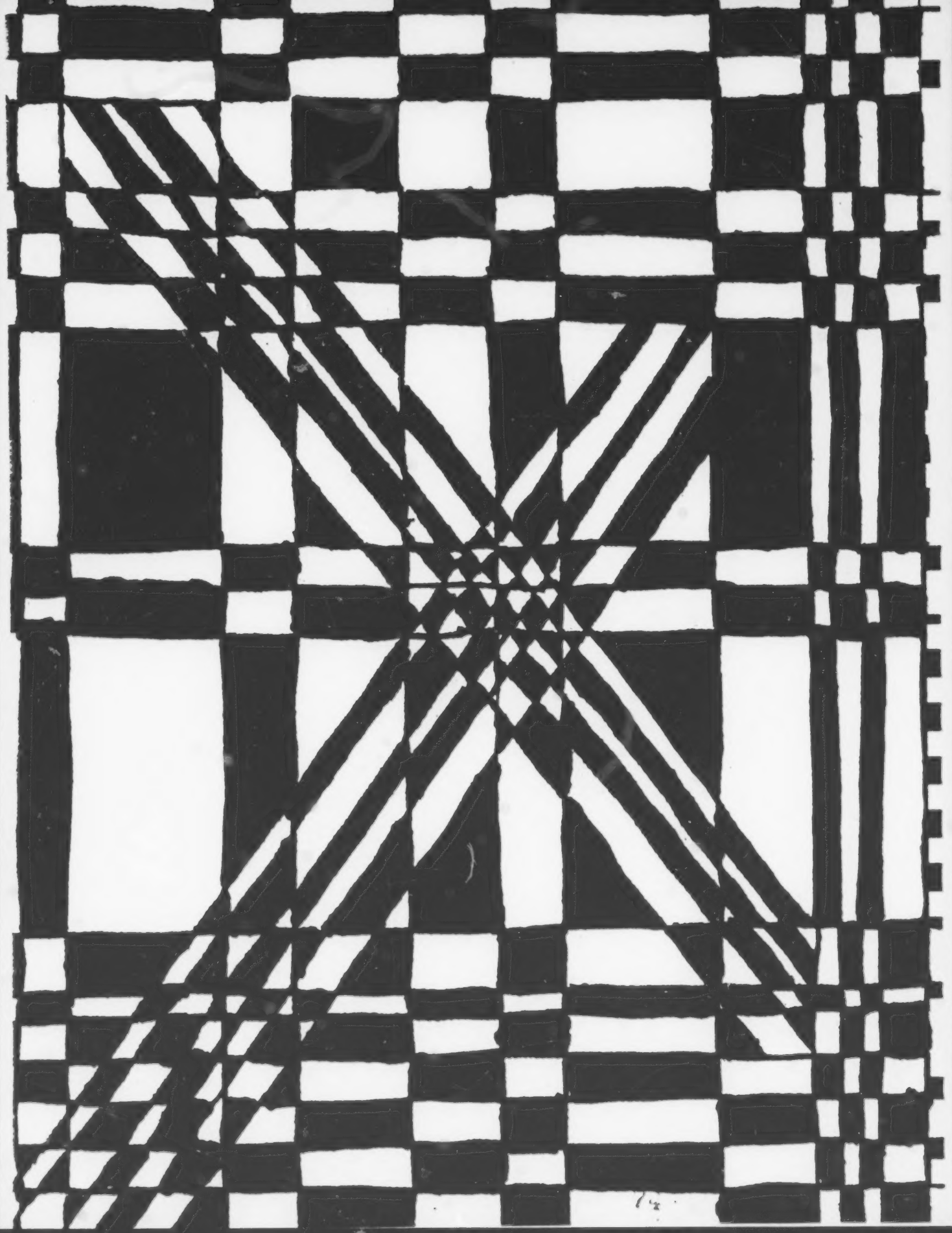


WORKING WITHIN THE POLITICAL ARENA

THE LEGISLATIVE PROCESS

There are many ways to gain access to lawmakers in order to make your views known on legislative and budgetary decisions impacting arts education. The methods you choose will depend upon your particular goals. While you do not need to be a professional lobbyist to be effective, it does help to know the basics of the legislative process and to keep informed of legislative activity. The more you know about this process, the better prepared you will be at deciding when and how to bring your cause to the attention of legislators.

COURTNEY STEPHAN
GRADE EIGHT
SOUTHERN REGIONAL
MIDDLE SCHOOL

A SNAPSHOT OF THE NEW JERSEY LEGISLATURE

LEGISLATIVE SESSIONS

The Legislature is in session for two years beginning the second Tuesday in January of each even-numbered year. Each house sets its own schedule, but sessions average about 40 per year, falling mostly on Mondays and Thursdays, with committees and hearings on other days.

Typically, a legislative day begins with committee meetings in the morning, party conferences around lunch and floor sessions in the afternoon and into early evening. During floor sessions, members of each house meet in their chambers to introduce, debate and vote on bills and resolutions.

The public is welcome to view floor sessions from the public galleries, located on the second floor of the State House in Trenton. Committee meetings are held in the Legislative Office Building on West Hanover Street in Trenton, and are also open to the public.

LEGISLATIVE ORGANIZATION

Each house elects a presiding officer – the president of the Senate and the speaker of the General Assembly – both of whom are first and second, respectively, in line of succession to the Governorship. Both officers set meeting and bill schedules, appoint chairs and members to committees, refer bills to committees, and preside over sessions and the general business of each house.

Each party in each house also selects party leaders: a majority and minority leader, assistant leaders and "whips," i.e., party managers who secure attendance and direct other party members. There are also majority and minority staff. After every election, each house also establishes standing reference committees to review legislation.

COMMITTEES

Legislative committees are established by law to investigate a particular issue or area and make recommendations for legislative or administrative action. Committees generally are staffed by aides, who are provided by the Office of Legislative Services and assist the committees in administrative, technical and research capacities.

Committees of interest to advocates for arts education include the Assembly Education Committee, the Senate Education Committee, the Assembly Appropriations Committee and the Senate Appropriations Committee. Both appropriations committees may also have subcommittees that are of interest to arts education advocates.

The function of the education committee in each house is to hear bills that consider educational policy affecting public and private education, from preschool to higher education. The committee can hold, amend, substitute or release legislation to be voted on by the full Assembly or Senate.

HOW TO INFLUENCE LEGISLATION

Whether you are focused on specific legislative initiatives or the general process of educating your legislators, you will find that personal visits, telephone calls, letters, telegrams, mailgrams and fax messages are all effective means of communication. You don't have to wait until there is a particular bill to discuss; you can use a variety of communication tools to introduce yourself as a constituent.

In all your conversations, whether behind the scenes or on the public record, picture yourself as a communicator. Try to be positive and informative, not defensive or hostile. It is rare that a legislator, once he or she has been attacked, will warm to your opinion or your cause.

Whether you are communicating in person, by phone, by letter or by some other means, the following six rules apply.

Identify yourself. A legislator needs to know you are a voting constituent.

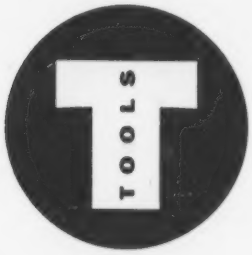
Be courteous. Ask, do not demand. Be positive and polite.

Be brief. A legislator's time is limited and so is yours.

Be well informed. Have accurate information about the bills or other initiatives you wish to discuss, and know the interests of your legislator.

Be specific. Give reasons why a measure should be supported. Refer to local and district needs.

Be appreciative. Acknowledge past support and convey thanks for current action.



PUBLIC TESTIMONY

Public testimony is one of the best ways to convince legislators that your position is well considered and matters to a number of people. This holds true whether you are addressing proposed legislation or the budgetary process. As a bonus, public testimony also provides a platform for increasing public awareness of your concerns.

There are occasions when a public show of support is critical. Because you are not a paid lobbyist, the fact that you are taking the time to appear will weigh favorably with the legislators listening to your testimony. Conversely, if you do not testify, your silence can signal to legislators that the bill under consideration is not important to your constituency.

Be prepared for expected and unexpected opportunities. In certain cases, you can plan well ahead for public testimony; for instance, budget hearings occur at approximately the same time every year. By marking your calendar, you can amass the kind of support you need well in advance to make an impressive showing and avoid last-minute preparation. Sometimes, however, you do not have advanced warning, and you must also be able to respond with "crisis" advocacy.

A SNAPSHOT OF THE NEW JERSEY LEGISLATURE continued

ELECTIONS

The Legislature consists of a 40-member Senate and an 80-member General Assembly, based in the State House. Elections are held in November of each odd-numbered year. Assembly members serve two-year terms, and senators serve four-year terms, except at the beginning of each decade, when senators serve one two-year term and the entire Legislature is elected at one time. Vacancies are filled by special elections.

LEGISLATIVE ACTIVITY

The Legislature enacts new laws, changes laws and repeals laws. To become a law, a bill must pass both houses with a majority vote and be approved by the Governor.

The Legislature also:

- approves resolutions expressing the sentiments of the legislators;
- proposes and approves amendments to the New Jersey Constitution for consideration by the voters;
- approves appointments of judges and officials by the Governor;
- ratifies U.S. Constitutional amendments, appoints the State Auditor and conducts impeachment proceedings and other business.

Focus on your presenters. You can improve the impact of your testimony by selecting your presenters carefully and briefing them well.

- **Choose presenters who represent broad-based support, such as parents, students and prominent business leaders.**
- **Choose your presenters both for their credentials and the effectiveness of their delivery style.**
- **Choose presenters who have some public visibility.**
- **Coordinate testimony if more than one person is presenting, so that you minimize duplication.**
- **Discuss content and length of presentations, emphasizing brevity and clarity.**
- **Anticipate follow-up questions from legislators.**

PUBLIC INFORMATION RESOURCES

Deep in the basement of the State House, the Legislative Information Services (LIS) offices and the Legislative Bill Room contain resources no advocate venturing to the capitol can afford to miss.

The information offered by LIS is free and comprehensive. It includes everything from seating charts, so that a person can peer down from the gallery and identify who's who, to a guide to local restaurants.

LIS issues legislative information, maintains a bill tracking system and compiles a variety of legislative status reports. It also provides legislative calendars, a roster of legislative members and committee members, and numerous other publications.

A toll-free call to 1-800-792-8630, or a call to 609-292-4840 will yield answers to a variety of questions you may have about the legislative process.

In addition to the LIS, the Legislative Bill Room provides copies of bills, resolutions, committee statements, fiscal notes and recently enacted laws. Also available here are public hearing transcripts, legislative and congressional district maps and other legislative documents.

Get in touch and stay in touch. Sometimes there is room for contact with committee members or staff prior to or as follow-up to a hearing.

- **Ascertain ahead of time which committee members will be at the hearing. Contact those friendly to your cause to let them know you will be appearing. It is not unheard of to have sympathetic legislators actually plant questions for you or the opposition in order to better amplify your position.**
- **Try to arrange for your experts to meet ahead of time with the key bill sponsor in order to summarize major points of testimony.**
- **After a hearing, conduct damage control, if necessary. If you have discovered a particularly hostile legislator, follow up with a letter addressing that legislator's concerns.**

Submit written testimony. Prior to the hearing, submit copies of testimony to the committee chairperson, the key bill sponsor and the minority and majority leaders. Copies of the testimony should be distributed to the rest of the committee members at the time of the hearing. (The State Board of Education also has rules on submission of written testimony.)

Gather your supporters. If you have time and are working with a larger group of advocates, try to build support for your position in other ways as well. Seek letters of support from a broad-based constituency including corporate, civic, professional and educational leaders who will command the respect of your legislators.

Coordinate your efforts. Work with individuals and groups that share an interest in arts education and may have some of the communication resources that you lack. When you submit testimony, you may want to solicit signatures from well-known individuals and organizations who may not be testifying themselves. The impact can be substantial, and it is a favor you can easily return.

Spread the word. Stay in touch with all of the organizations that are working for your cause, reporting the specific actions you have taken, contacts you have made, media coverage you have secured and more. You will find that soon you will be part of an information flow that will prove invaluable.

Convey your gratitude. Regardless of the outcome of the vote on your legislation, remember to thank all those who supported your cause — legislators, staff, those who gave testimony and your fellow advocates who did research, prepared materials or turned out for the hearing.

CYNTHIA TUFARO
GRADE TWO
LINCOLN SCHOOL

How To Follow A Bill

STARTING LEGISLATIVE INTEREST IN A BILL

Five or six original letters on an issue can start a "file" in a legislator's office. Twelve or more individual letters will probably give the "file" a priority status. Legislators decide to sponsor bills for a variety of reasons. They may be responding to a constituent, an interest group, a public official or the Governor. In theory, you, too, can be the source of new legislation.

ADDRESSING A BILL IN PROCESS

When you are considering input on a particular bill, there are two paths you can take as an advocate. You can address a bill while it is still under discussion, before it reaches the floor of the Legislature, or you can begin your advocacy after the bill reaches the floor. It is probably most effective to provide input while the bill is in committee, but your timing may be dictated by factors not under your control — the sensitivity of the legislation, your ability to get through to legislators or their staff, or politics among legislators.

SUBMITTING A BILL FOR REVIEW

Once a bill has been drafted, with the assistance of the nonpartisan Office of Legislative Services, it is submitted to the Legislature to be numbered and given a first reading. At this point, the bill is assigned to a committee for review. And it is during this process that the public is first invited to present testimony at a hearing.

IDENTIFYING THE COMMITTEE

Generally, there is a committee involved in the development of a bill, and during this process, there is opportunity to provide informational input. Identify the committee drafting a particular bill by calling the Office of Legislative Services.

ASSESSING POSITIONS OF COMMITTEE MEMBERSHIP

Find out the positions taken by each committee member. Consult the staff of the legislator who is sponsoring the bill, or research the voting records of the committee members to identify whether legislators are for, against or undecided.

PROVIDING INPUT

Submit information materials to support your position on the bill. Bear in mind that staff support is limited, so well-substantiated positions can be most effective.

ACTING WHEN THE BILL REACHES THE FLOOR

As soon as you learn that the bill is to be debated in the Legislature, contact the specific committee staff and ask to appear at the hearing. At this point, get all the information you can: the date and time your experts or other witnesses will have to appear – assuming you plan to offer testimony – the length of time they will be allowed to speak, and how many experts you can realistically expect to present.

STEVE BOOKE
GRADE TWELVE
EAST BRUNSWICK
HIGH SCHOOL

TOOLS

PERSONAL VISITS

Personal contact is probably the most effective means of communication. By taking the time to meet your legislator in person, you are letting him or her know how serious you are about the issue at hand. Again, when you add the fact that you are not a paid lobbyist but simply a constituent, your initiative will be regarded even more favorably.

Keep in mind that legislators want your support. They also may want your assistance regarding a specific issue and will anticipate that you are bringing useful information.

Make an appointment. All legislators have one or more district offices outside the state capitol. Call in advance to arrange for an appointment at this office.

Speak, but listen, too. Make the conversation an exchange. Try to be clear and informative, concentrating on ways to get your legislator to focus on issues of importance to you and your fellow constituents.

Listen carefully to a legislator's comments. This is not only a sign of respect, it is the best way to gauge a legislator's concerns or likely position on an issue.

You may find that staff will guard a legislator's time carefully. Be prepared to articulate specifically why you need personal contact with the legislator in question. If it is general consciousness-raising you are after, entice the lawmaker with an invitation to a specific event, where you can reinforce your words with concrete examples.

If your representative is just not available, plan to speak with the aide in charge of arts education. Get to know this person. Members of the legislative staff know the issues and have the ear of the legislator. They can be your best allies, and close working relationships with them will bring good results.

Arrange group visits. You may want to take along others who are well informed and committed to your position. Try to identify influential constituents to speak for your cause, but keep your delegation small enough for an easy exchange of views. Designate one or two people to do the presenting so that a legislator does not feel bulldozed.

Follow up. Leave your card and any written information you may have prepared, and always follow up with a letter of appreciation for the time given to you, including any additional information suggested by the visit.

GEORGE CHANG
GRADE SEVEN
WEST ESSEX JUNIOR
HIGH SCHOOL

TOOLS

TELEPHONE CALLS

Once you have made the acquaintance of your legislator, contact by telephone is quick, easy and appropriate. Nonetheless, make calls sparingly to the legislator, whose time is heavily taxed. Calls to his or her staff are generally welcomed and handled thoughtfully.

Telephone calls are particularly useful at key points in a legislative campaign. There is often only 24 hours notice prior to an important vote, and enough phone calls at the eleventh hour can actually sway a legislator's decision.

- **Set up a phone tree to accomplish this task at short notice.**
- **If you cannot reach the legislator or his or her aide, leave a message; records are kept of pro and con calls.**
- **Keep your call brief — one or two sentences. If you are nervous, compose your message before you make your call.**

LETTERS

Letters provide the chief fuel of any legislative vehicle. They are read. They elicit responses. While they may not have the impact of a personal visit, they are measured, quite literally, in terms of volume. They represent votes, for each letter-writer is assumed to represent several like-minded constituents. Generally, you will be sending letters only to your own legislators, unless you are representing a group derived from more than one district.

Format: Letters may be formal or informal, typewritten or handwritten. You may want to write on personal or business stationery, for legislators tend to discount organization-generated letters. But do mention the group you are involved with if you think it will strengthen your position.

Greetings: If you know the legislator personally, make that clear. Address him or her by first name and sign your first name over your printed name. Otherwise, use the following greetings.

State Representative:
The Honorable _____
Dear Mr./Ms. or Dear Assemblyman or Assemblywoman _____

State Senator:
The Honorable _____
Dear Senator _____

Governor:
The Honorable _____
Dear Governor _____

U.S. Representative:
The Honorable _____
Dear Mr./Ms. or
Dear Congressman or
Congresswoman _____

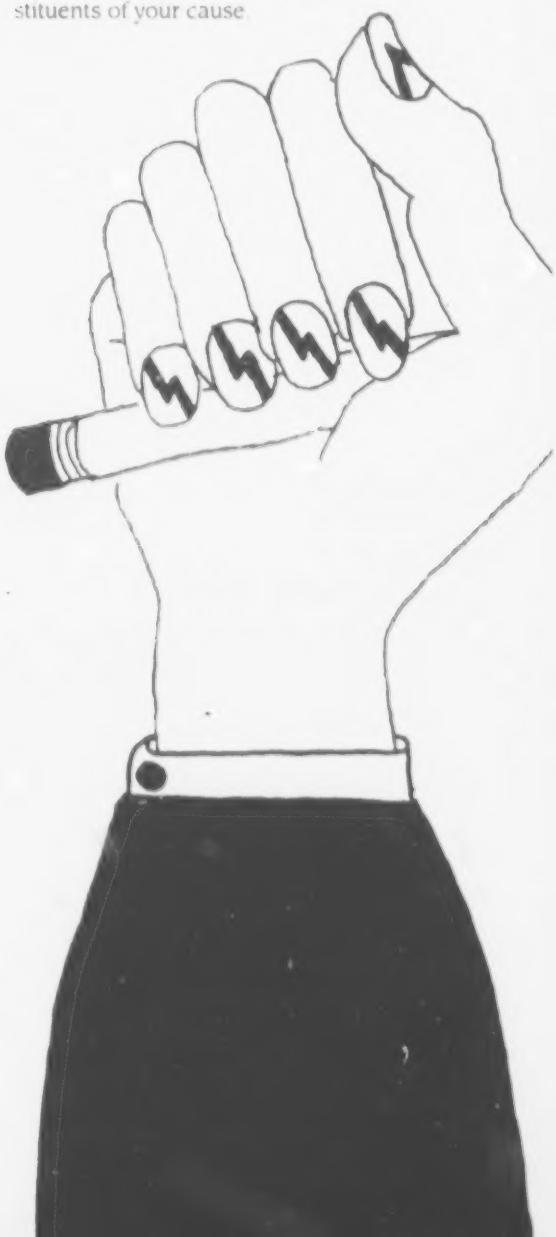
U.S. Senator:
The Honorable _____
Dear Senator _____

The President:
The President
Dear Mr. President

Substance: You should compose your letters personally, giving specific reasons for your position.

- **Limit the letter to a single issue and a single page.**
- **State the main purpose for your letter in the first paragraph.**
- **If you are asking for support for (or opposition to) a particular bill, give the bill number, sponsor, and title or subject matter up front, for letters may not be read all the way through.**
- **If you think it will help, attach newspaper articles, editorials and other support material.**
- **If the legislator supports your position, acknowledge your appreciation.**
- **If you do not know the position of your legislator, end your letter with a request for a reply that will specify his or her position on the issue.**
- **Conclude by expressing your appreciation for the time your legislator will take to respond.**

For the Record: Send copies of your letters and their replies to legislative committee members, to other organizations and to constituents of your cause.



ELENA LA ROSA
GRADE SEVEN
SUMMIT MIDDLE SCHOOL

Sample Letters to Legislators

You have just learned that legislators will soon be voting on a bill that would significantly reduce the funding previously designated to fulfill state mandates for arts education. You and your colleagues decide to launch a letter-writing campaign, trying to reach as many legislators as possible before the vote is taken.

TO A SUPPORTIVE LEGISLATOR:

Dear _____

As a constituent, I would like to convey my gratitude for your opposition to Bill _____. I have followed your record on arts education, and I appreciate your continued support for the inclusion of the arts as basic to a quality education. As the arts are taught today, they are an integral part of the total school curriculum, contributing to learning in all areas.

That is why I am deeply concerned about the possible passage of Bill _____. I believe the proposed reduction in funding of arts programming will have a very serious and negative impact on the overall quality of public school education. Without adequate funding, individual school districts will not be able to fulfill the legislative directives that require the arts to be a basic component of the school curriculum. Consequently, the State Board of Education's mandates for arts education will be rendered meaningless.

Once again, thank you for opposing efforts to undermine the quality of education in our state. I urge you to enlist opposition to Bill _____ from the other members of the _____ Committee.

TO AN UNDECIDED LEGISLATOR:

Dear _____

As a constituent, I would like to convey my opposition to Bill _____ before the _____ Committee, which would reduce allocations to arts programs in public schools by _____ percent.

As the arts are taught today, they are an integral part of the total school curriculum, contributing to learning in all areas. That is why I am deeply concerned that the proposed reduction in funding of arts programming will have a very serious and negative impact on the overall quality of public school education.

Moreover, without adequate funding, individual school districts will not be able to fulfill the legislative directives that require the arts to be a basic component of the school curriculum. Consequently, the State Board of Education s mandates for arts education will be rendered meaningless.

This concern is not mine alone. I have spoken to many of your other constituents who are equally distressed by the implications of Bill _____.

I have enclosed an editorial from an education journal that explains in more detail why the arts are integral to a quality education and why the State Legislature must ensure equal access to arts programming for all schoolchildren.

Thank you for your careful consideration of this vital issue. Please let me know what position you intend to take on this piece of legislation.

Sample Letter

TO AN OPPOSING LEGISLATOR:

Dear _____:

As a constituent, I am deeply disturbed to learn of your support of Bill_____, which would reduce allocations to arts programs in schools by ___ percent, and is scheduled for a floor vote on _____.

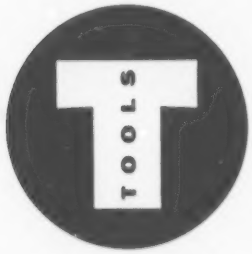
The proposed reduction in funding of arts programming will have a very serious and negative impact on the overall quality of public school education. As the arts are taught today, they are an integral part of the total school curriculum, contributing to learning in all areas.

Moreover, without adequate funding, individual school districts will not be able to fulfill the legislative directives that require the arts to be a basic component of the school curriculum. Consequently, the State Board of Education's mandates for arts education will be rendered meaningless.

This concern is not mine alone. I have spoken to many of your other constituents who are equally distressed by the implications of Bill_____.

I have enclosed an editorial from an education journal that explains in more detail why the arts are integral to a quality education and why the State Legislature must ensure equal access to arts programming for all schoolchildren.

I urge you to reconsider your position in order to preserve the quality of education for all children in our district as well as throughout New Jersey. I welcome the opportunity to provide you with additional information on this subject. Thank you for your careful review of this issue.



TELEGRAMS, MAILGRAMS AND FAXES

Telegrams, mailgrams and faxes are fast, easy ways to communicate with legislators when the need for action is critical, generally just prior to a committee or floor vote. Although they are not weighed as heavily as personal letters, they are counted. You can call Western Union at its nationwide toll-free telephone number: 1-800-325-6000. The Office of Legislative Services can provide you with the phone numbers and fax numbers of your legislators.

QUICK LIST

As part of your preparation, prepare a quick list of information that will provide easy access to names of legislators on special committees, important phone numbers and other pertinent, frequently needed information. The Alliance for Arts Education/New Jersey produces such a list, but you may want to develop your own. (See pages 168-169 for a quick list outline.) Keep this list up-to-date, as it is your lifeline to quick action. Distribute it widely; it will be one of your most popular resource items.

LINDSEY JORDAN
GRADE TWO
WASHINGTON SCHOOL

TOOLS

OTHER METHODS OF COMMUNICATION

There are many ways to engage your legislators in a more relaxed and expansive setting. You will probably find that legislators will welcome the opportunity to increase their visibility by attending events you hold. And if they support your position, you can use their clout to gain further community support.

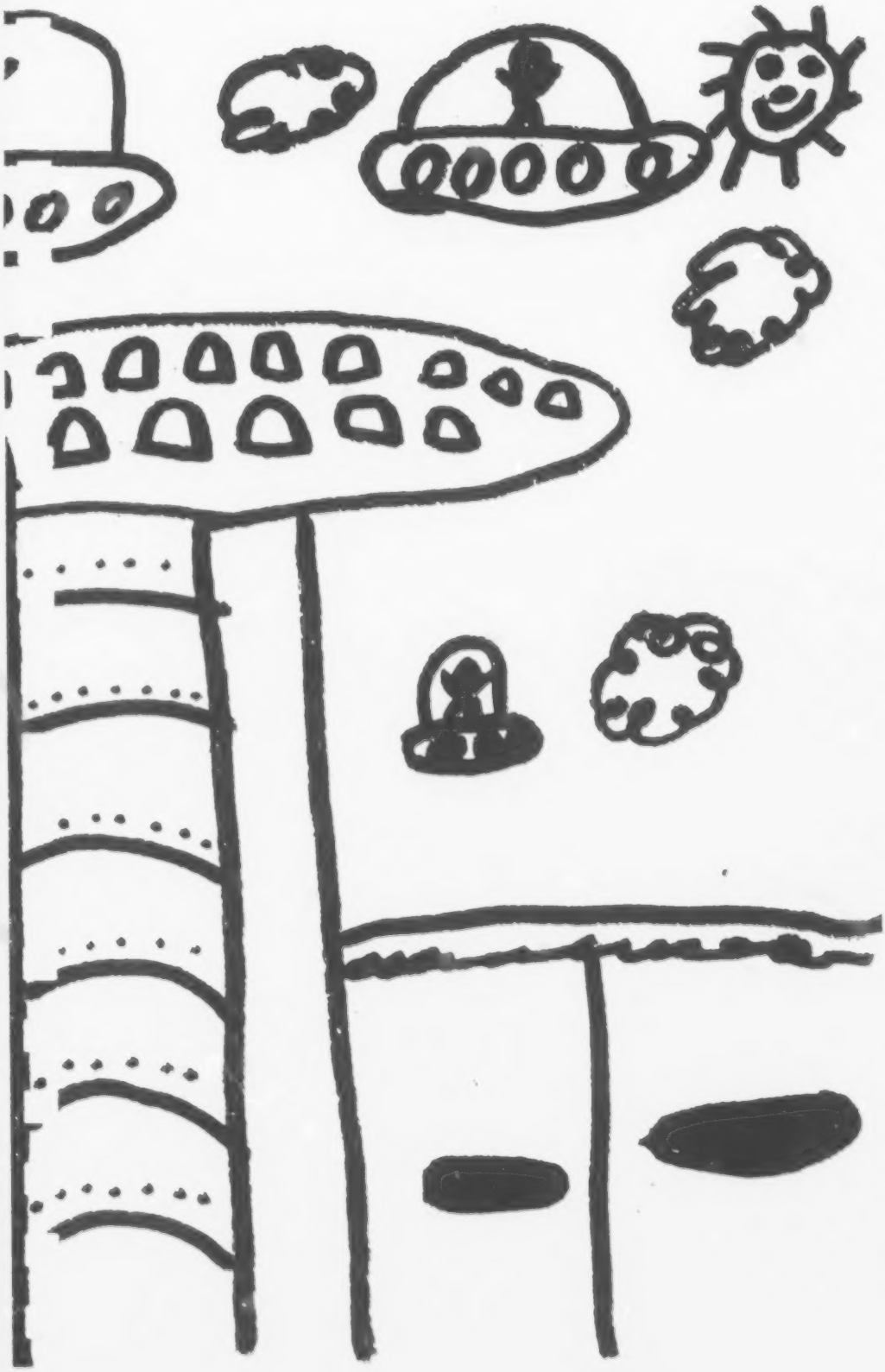
- **Invite legislators to exhibits, performances, organizational meetings, or tours of innovative arts education programs.**
- **Ask legislators to speak at occasions where they will reach a large audience.**
- **Arrange for legislators to attend special breakfasts or lunch meetings where you introduce them to influential supporters of arts education.**
- **Organize arts education focus days, when teams of advocates visit the state capitol to educate legislators on relevant issues.**

ACHIEVING YOUR GOALS

The basic legislative process that has been outlined in the preceding pages may seem intimidating, but if you take one step at a time, you will discover how easy it is to work in this arena.

All lobbyists will tell you that lobbying is an ongoing endeavor. You may initiate communication with legislators because of a particular bill or specific issue and find you are unable to persuade them to support your position. Don't measure your success in such narrow terms.

Your goal is to educate your legislators and develop good working relationships with them. Every contact you have helps lay the groundwork for future exchanges. Each time you meet, or send a letter, or testify, it will be easier to communicate your views and gain support for your cause.



KRISTEN MORRIS
GRADE TWO
ELMER SCHOOL

CHAPTER

7

THE HOW-TO OF ADVOCACY:

WORKING WITHIN THE EDUCATION ARENA

WORKING WITHIN THE EDUCATIONAL ARENA

THE NEW JERSEY STATE BOARD OF EDUCATION

In addition to the New Jersey State Legislature, the other state level body that has a major impact on arts education is the New Jersey State Board of Education. Unlike your local school board, which is focused on the business of running a school district, this body provides general supervision and control of public education. It makes policy decisions, adopts recommendations and develops codes that can spur reform or reinforce the status quo.

State Law NJSA 18A:4-3 et seq. provides that "the general supervision and control of public education in this State, except higher education, and of the State Department of Education shall be vested in the State Board, which shall formulate plans and make recommendations for the unified, continuous and efficient development of public education, other than higher education, of people of all ages in the State..."

The Board is empowered to make, enforce, modify and repeal rules and regulations that carry out the school laws as they are passed by the Legislature.

JACLYN BROWN
GRADE EIGHT
SOUTHERN REGIONAL
MIDDLE SCHOOL

APPOINTMENTS TO THE BOARD

Appointed by the Governor, with the advice and consent of the State Senate, State Board of Education members serve without compensation for terms of six years. The Board consists of 13 voting members including a representative of the State Board of Higher Education and the Chancellor of Higher Education, an ex-officio member without a vote. By law, three members of the Board must be women, and no two members may be appointed from one county. The Commissioner of Education is the secretary of the Board and serves as its official agent for all purposes. Since 1978, the Board has included a nonvoting student representative, chosen annually by the State Student Councils Association.

MEETINGS OF THE BOARD

The New Jersey State Board of Education usually meets on the first Wednesday of each month. Members of the public are allowed to observe these sessions and are invited to present public comment on items placed on the Board's agenda during monthly public comment sessions held two weeks prior to the Board meeting. Proposed rules are published in the New Jersey Register, prior to adoption. Written comments on agenda items may be submitted at any time to the office of the State Board of Education, 225 West State Street, Trenton, New Jersey 08618.

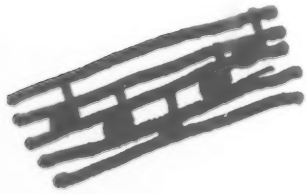
The office of the New Jersey State Board of Education will provide a copy of the Board's agenda, information on procedures and the current membership of the Board and its committees to any individual or organization. It is possible to receive regular correspondence on monthly meetings and agendas if you request it. The State Board of Education office may be contacted at 609-292-0739.

More specifically, it

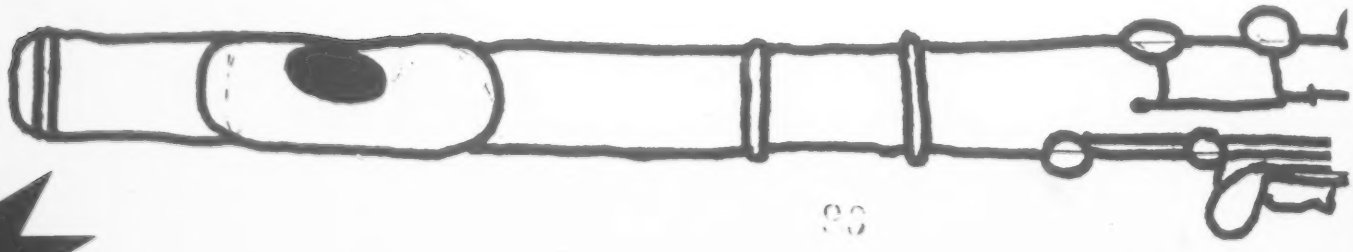
- **reviews policies proposed by the Commissioner of Education;**
- **confirms appointments to the State Department of Education;**
- **considers appeals from the Commissioner's decisions involving school laws, controversies and disputes;**
- **sets rules necessary for carrying out state education law, as well as rules for the supervision and control of the state's public schools.**

JENNIFER WHITE
GRADE TWELVE
RANDOLPH HIGH SCHOOL

Serene
in my mind
the raindrops fall
She dances
in harmony with
the cornflowers above
and shamrocks below
Music reigning from the sky
Serene
in my mind



PAULA CHADWICK
GRADE FIVE
LINCOLN SCHOOL



THE STATE BOARD OF EDUCATION AND ARTS EDUCATION

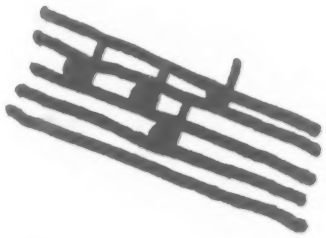
Such issues as state mandates for arts education, high school graduation requirements for the arts, monitoring and assessment legislation, core course proficiencies in the arts, state goals for arts education and recommendations from special task forces and commissions are all addressed by the State Board.

Request an agenda of the State Board of Education's monthly meeting. You will find that many of the issues under discussion will have a long-term impact on arts education and are subject to a comprehensive review process. There is generally plenty of time to track activity, receive and review reports and respond during public comment sessions.

Plan ahead so you can participate in the public comment process. It is important to make your presence felt during hearings and through the submission of written testimony. It demonstrates the continued support for arts education throughout the state, and provides specific responses to proposals under consideration. Alone, public testimony will not change the decisions of the State Board, but your comments will receive consideration by this group of decision makers.

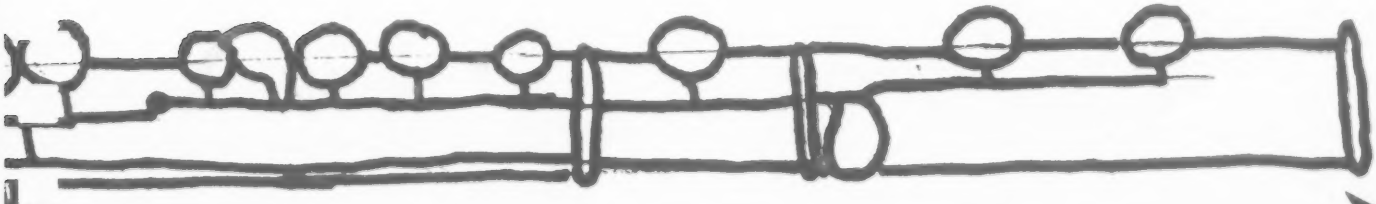
Use your knowledge of State Board action to anticipate and plan for change at the local school district level. That knowledge will be critical as you work with local school board members and school administrators to ensure the effective translation and implementation of mandates supporting arts education programming in the schools.

JAMES SAMPSON
GRADE TWELVE
RANDOLPH HIGH SCHOOL



Two notes
Combine
To form
Music.

Characters dance on the stage of time
Piercing the ears with melodic tone
Energized by tubes of alkaline
Listened to by those who are alone.



THE LOCAL SCHOOL DISTRICT

While each of the 21 New Jersey counties has a county superintendent, who is appointed by the Commissioner of Education and charged with the responsibility of ensuring that districts within his or her jurisdiction follow state laws and regulations, it is the job of the local school boards to set policy for and govern individual school districts. District superintendents also play a critical role in this process. There are currently 614 school districts — 22 nonoperating and 592 operating — in New Jersey. A small portion of the boards governing these districts are appointed by a mayor, but most are elected by the local community.

You will find that the particulars of administration differ from district to district, but each school board is ultimately answerable to and derives its power from the State Legislature. When a school board fails in its mission, the state can and will assume control.

Because procedures vary from district to district, it is impossible to provide a comprehensive description of the working structures of the state's local school districts, but there are basic facts and issues that apply to all local school boards. A review of these will give you the tools you need to begin to participate as an advocate for arts education.

ROSS BROWN
GRADE TWELVE
EAST BRUNSWICK
HIGH SCHOOL

School boards must meet at least once every two months. Most hold a formal meeting once a month and working sessions on a weekly basis.

Local school boards are subject to the Open Meetings Act of 1975, commonly known as the "Sunshine Law," which requires that all discussions and official actions of a public body take place in public, except for specific limited exemptions. Therefore, committee meetings, assuming a majority of board members are invited, must also be open to the public. Any committee empowered to take action must also open their meetings to the public, regardless of how many committee members are there.

As to the participation of the public in these meetings, each board can make its own determination of how and when such participation can take place.

Does your school board meet Sunshine Law requirements?

Does it provide for public comment, and under what circumstances?

Are procedures spelled out in writing?

The school board is a policy-making body, and, according to the NJSBA Delegate Assembly of 1976, should have a school district policy manual of the district's philosophy.

Unfortunately, many school boards may operate without clearly defined policies and goals, including specific objectives regarding arts education. The line between policy and administration, as it relates to specific responsibilities of the board versus its district superintendent, is often blurred.

How does your school district define policy goals?

What process of review exists?

If your board operates without a manual, is there a way to propose changes in regulations so that policy goals are written and reviewed regularly?

School board members are drawn from the entire community and often have little direct experience with the educational system.

Members are elected to represent their entire district, not just the area in which they live or where their supporters live. In their capacity as school board members, they function as state officials and must operate together to make decisions.

How does your school board educate itself on important issues?

Does it provide a sufficient forum for an exchange of ideas?

Can you propose ways to contribute to that education process through presentations to the board?

School boards have five, seven or nine members, the latter being the most prevalent. Nine-member boards and the few seven-member boards generally adopt a committee system, whereas five-member boards act as committees of the whole.

School district personnel are expected to provide information and investigate all positions; the superintendent is asked for a recommendation on each issue raised. Typical committees include curriculum, buildings and grounds, finance, policy and personnel.

How effective is your board at reviewing issues and not simply adopting the recommendations of its superintendent?

Is there a way to enlist the support of principals or other staff to provide more detailed information on proposals affecting arts education?

The board relies heavily on the district superintendent who serves as the chief administrative officer. The superintendent is the chief advisor to the board, the executive officer of the school district and the educational leader of the community.
The selection of the superintendent is probably the most important decision a school board will make. The superintendent will be a source of information and suggestions, and will raise issues of his or her own concern. The superintendent is required to have a seat on the board of education employing him or her, and is granted a right to speak on any issue, although he or she has no right to vote.

Can you provide input in the hiring of a superintendent in your school district?

How receptive is your superintendent to the issues of arts education?

Is he or she available to meet with community groups, the PTA, teachers and others to discuss arts education?

Does your school board rely almost exclusively on the superintendent's recommendations?

Each school district has its own chain of command.
Sometimes this hierarchy is assumed but not written into a policy manual. Normally, the chain of command runs from the school board to the superintendent and central office administrators, then to the principals and, finally, to the classroom teachers.

Identify the chain of command followed in your district. Can you present proposals directly to board members or should you approach a principal or the superintendent?

Where do you begin when you are trying to get your school board to develop new policies on arts education issues?

The law requires school boards to determine curriculum and the selection of textbooks.
Boards of education have three fundamental responsibilities in the area of curriculum:

- to approve what is being taught;
- to ensure that students are learning what is being taught;
- to ensure that the resources needed for learning are available and being used effectively.

Who makes curriculum recommendations?

If it is a curriculum committee, who is allowed to sit on this committee or be heard by this committee?

Are members of your school board simply rubber stamping recommendations of the superintendent without consideration of district goals or curriculum objectives?

If arts education courses are being proposed, has staff prepared the necessary information to allow the board to approve such courses?

Does your school board provide for members of the community to address curriculum issues in committee as well as before the board?

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FACTS

In New Jersey, local property taxes are the major source of school funding, although the state seeks to minimize disparities in spending between districts by supplementing district resources.

School districts are also limited by budget caps, which are imposed by the State Legislature to control the amount of state aid and local taxes that can be spent on education.

Budget discussions begin every spring among all school personnel. Central office administrators review recommendations that are received by the principals, and then develop an entire budget for the school board to review each fall.

The school board reviews the budget and seeks input from the community. If the board is appointed, budget approval will be the result of the board of estimate. If the board is elected, the voters will approve the budget.

Therefore, in addition to electing school board members, voters are likely to be voting on the school budget. Budget hearings are usually held at the same time as elections.

If budget disputes arise, there are local mechanisms to resolve them. However, upon appeal of district members, the Commissioner of Education may have to step in and take action to resolve these disputes.

QUESTIONS FOR YOU TO CONSIDER

How is the budget developed and approved in your district?

Is there room for constructive participation at public hearings?

How can you rally support for particular arts education initiatives during these public hearings and at the time of the vote?

DOUGLAS BEHM
GRADE THREE
VICTOR MRAVLAG
ELEMENTARY SCHOOL NO. 21

There is no doubt that your local school board will play a decisive role in the expansion or reduction of arts education programming in your school district. The health of arts education depends on the choices school boards make, particularly when funding is tight and the arts are vulnerable to budget cuts. This is when advocacy becomes critical.

As an advocate for the arts as basic to a quality education, you can pressure the board to explore other ways to resolve the school budget. You also can generate support from members of the community who elected these board members.

School board members must answer to their constituents. And while it is true that some members of the community are opposed to paying more taxes, most residents sincerely believe in the need to provide a quality education for all children. Build upon this widely held belief by educating voters on the issues concerning arts education and encouraging them to exercise their rights and responsibilities as citizens.

THE INDIVIDUAL SCHOOL

Principals in individual schools have some discretion about how they use supplemental monies, who they may hire, and what materials may be used to teach the arts. With the recent move toward school-based management, where administrators share the decision-making process with teachers and parents, there are immediate benefits for arts education —increased accountability, expanded teacher/parent interaction, and new resources for curriculum initiatives.

Moreover, as school districts tackle new challenges mandated by the state, they will be looking to individual schools to develop and implement innovative programs that comply with these mandates. In the end, the schools that have assumed this responsibility will most likely succeed in achieving the kind of educational reform these laws and mandates are intended to stimulate.

RYAN SILVERTHORN
GRADE TWO
WASHINGTON SCHOOL

ISSUES RELATED TO ARTS EDUCATION

Thanks, in part, to laws enacted by the State Legislature and the administrative code implemented by the State Board of Education, arts education issues are at the heart of educational reform in New Jersey (see pages 140-143). School board members, school principals, superintendents and others *must* address arts education issues.

As an arts education advocate, you need to work both in the political and educational arena to target these individuals with your message. You have to try to influence the decisions of an elected school board *and* build support within each school in your school district.

As you pursue your advocacy efforts, try to focus your discussions on the following points:

- **the existence of written policy directives outlining comprehensive, sequential K-12 arts education;**
- **the organization and administration of arts programming, including the availability of arts supervisors and coordinators;**
- **the intent of curriculum to develop knowledge of and skills in the arts;**
- **the benefits of arts production and the study of history and aesthetics;**
- **the integration of the arts into the general curriculum;**
- **the teaching process, including certification of teachers, evaluation and assessment of curriculum, in-service training and prep-time;**
- **the availability of equipment, materials, supplies and facilities for the teaching of visual art, media art, dance, music, theater and creative writing.**

CHAPTER

8

THE HOW-TO OF ADVOCACY: FUNDRAISING

BEST COPY AVAILABLE

FUNDRAISING

Arts programs cost money. Some of your own advocacy efforts may cost money. Therefore, knowing your way around the world of fundraising can increase the likelihood that your projects will come to fruition. Just remember that the success of your advocacy efforts need not depend primarily on your ability to raise funds.

Your local library can provide you with a wide selection of books and articles on fundraising. You will quickly find, however, that many of these resources are directed at organizations rather than individuals, and many of the grants available are geared toward larger entities with proven track records.

If you are seeking funding for smaller projects, the alternatives will vary depending upon your goals and your circumstances. To help you with your fundraising efforts, this chapter provides you with a series of questions to start you thinking, as well as an abbreviated list of resource materials and a list of public grants resources.

SHIKIRAH SCOTT
GRADE SIX
CAMDEN MIDDLE SCHOOL

WHAT YOU NEED TO KNOW

As you begin mapping out a fundraising plan, consider the following questions and spend some time formulating answers.

What is the nature of the project for which you will be raising funds?

- Is it a one-time event, a demonstration project, a promotional or educational product, an ongoing program or an advocacy campaign?
- Is it local or statewide, community-based or school-based?
- Who is your audience? Who will benefit?

Who are you working with and how will this determine the methods you use to fund your project?

- Are you working alone, with colleagues, within an organizational structure, in partnership with a group or with an individual school?

Who in the community might support your project?

- Are there people or groups who have supported you or your partners before and might do so again?
- Have you considered how a school, corporation, social club or community organization might lend credibility as well as specific resources to your project?

What will your anticipated project cost?

- Have you prepared a specific budget and received bids from several vendors, bearing in mind that funders will look for evidence that you have found ways to save money?

Have you considered whether you can earn money or will have to raise all the money for your project?

- How much of the cost of your project, if any, can be covered through earned income such as admission fees?
- If earned income is not appropriate, how much funding might come through grants and how much will have to come through individual fundraising activities?

What kind of fundraising is appropriate and useful for your project?

- Fundraising events such as concerts or auctions, telephone and/or letter solicitations, one-on-one appeals, specific grant proposals, bake sales and sales of promotional items are all options for fundraising, but which ones are most likely to succeed for you?

Do you have a well-conceived description of the project?

- Have you produced a brief project description that can be used as the informational base for presentations, proposals and the general promotion of your project idea?
- Does this description provide basic information to make a credible case, including the purpose of the project, the participants, your affiliation, a budget, a list of contributors and your publicity plan?

What is the time frame for your project?

- Have you planned enough in advance to:
  - tie in to school budget deliberations;
  - arrange for facilities, personnel and publicity;
  - allow for flexibility in scheduling;
  - manage the time-consuming activity of fundraising?

How do you find potential funders?

- Can you afford to have someone working solely on developing funding sources, or will it be a joint effort shared among several volunteers?
- Do you have access to mailing lists or fundraising contact lists of "most likely candidates," perhaps borrowed from supportive organizations?
- Can you identify a key support person who can be an influential conduit to potential funding sources?

RESOURCES FOR FUNDRAISING STRATEGIES

If you want to develop an effective fundraising strategy, it pays to take the time to consult with professionals and read the materials they have written. Here are just a few titles and organizations worth pursuing.

◆ **New Jersey State Council on the Arts,** *Arts Management Collections.* New Jersey State Council on the Arts, CN 306, Trenton, NJ 08625; 609-292-6130.

This project was developed to disseminate information on nonprofit management and grantsmanship. Books, pamphlets and periodicals selected as part of the collection are available at participating libraries throughout New Jersey.

◆ **New England Foundation for the Arts and the American Council for the Arts,** *The Arts Go to School: An Arts Education Handbook.* American Council for the Arts, 1 East 53rd Street, New York, NY 10022; 212-245-4510.

Chapter Five, entitled "Fundraising," is an excellent introduction to fundraising for arts education. Topics include:

- the basics you should know;
- where you begin;
- how you can get money for arts-in-education programs;
- how you can identify individuals to ask for money;
- how to write a proposal, and more.

◆ **Business Committee for the Arts,** *Arts Education Resource Guide.* Business Committee for the Arts, 1775 Broadway, Suite 510, New York, NY 10019; 212-664-0600.

This resource guide provides tools to approach the business community. Topics include:

- ideas and case studies to illustrate why the arts are needed in education;
- arts education projects;
- and a listing of other resources and readings.

The Business Committee for the Arts, Inc., is a national not-for-profit organization of business leaders committed to encouraging and developing business partnerships with the arts. Contact them for copies of other useful publications they distribute.

◆ **National Assembly of State Arts Agencies,** *Arts and Education Handbook: A Guide to Productive Collaborations.* Jonathan Katz, editor. National Assembly of State Arts Agencies, 1010 Vermont Avenue NW, Suite 920, Washington, DC 20005; 202-347-6352.

This handbook provides all kinds of information on resources that will lead to effective collaborations for arts education. While it is not a funding guide, this handbook defines resources in the broad sense, and explains how funding fits into the larger context.

◆ **The Mitchell Guide to Foundations, Corporations, and Their Managers,** Wendy P. Littman, editor. Belle Mead, NJ 08502.

This guide is designed to provide nonprofit organizations with essential information about potential sources of funding for both ongoing activities and special projects.

◆ **The Foundation Center,** 79 Fifth Avenue, New York, NY 10003-3050; 212-620-4230.

The Foundation Center offers an extensive library of information on corporate, foundation and public funding sources. The Center also has four "cooperating collections" in New Jersey. The State Library in Trenton has the largest collection, which includes the annual reports of New Jersey foundations.

◆ **The Grantsmanship Center,** P.O. Box 6210, Los Angeles, CA 90014; 213-482-9860.

The Grantsmanship Center offers a variety of publications addressing fundraising and management strategies for nonprofit organizations seeking to improve their financial viability. The Center can provide you with a detailed listing of their materials.

TRISHA DE MURO
GRADE TWO
AURA SCHOOL

PUBLIC GRANTS RESOURCES

This section lists public grants provided by the National Endowment for the Arts, the U.S. Department of Education, the New Jersey State Council on the Arts and the New Jersey Department of Education. Most of the grants outlined below are awarded to organizations rather than individuals.

FEDERAL FUNDING FOR ARTS EDUCATION

NATIONAL ENDOWMENT FOR THE ARTS

The following project categories are administered through the National Endowment for the Arts' Arts in Education Program.

Arts Education Partnership Grants

Contact: Arts in Education Program, 202-682-5426

These grants are awarded to state arts agencies' arts education programs to support artist residencies in a variety of educational settings. The grants also support other projects that help make the arts a basic part of pre K-12 education, including teacher training, conferences and the development and implementation of sequential arts curricula.

Arts Education Collaboration Initiative

Contact: Arts in Education Program, 202-682-5426

The initiative began as a pilot program in fiscal year 1991. It awards multi-year cooperative agreements to arts organizations that are working with a school or school district to help make the arts basic to the education of all students. Applicants must have in place well-planned partnerships and demonstrate strong commitments of personnel, time and financial support over a period of time. In fiscal year 1991, six awards were made ranging from $55,000 to $150,000 for three-year projects.

Teachers of the Arts Summer Fellowship Program

Contact: Council for Basic Education, 202-347-4171

The National Endowment for the Arts has awarded a cooperative agreement to the Council for Basic Education (CBE) to develop, market and implement a teachers of the arts summer fellowship program. CBE must raise matching funds to award at least 15 fellowships.

CESAR CRESPO
GRADE SIX
CAMDEN MIDDLE SCHOOL

Discipline Grants

The National Endowment for the Arts also awards arts discipline grants to arts organizations and institutions that may use these funds to support their educational activities in the arts. The discipline catagories are as follows:

Challenge & Advancement Grants Programs
202-682-5436

Dance Program
202-682-5435

Design Arts Program
202-682-5437

Expansion Arts Program
202-682-5443

Folk Arts Program
202-682-5449

Inter-Arts Program
202-682-5444

International Program
202-682-5422

Literature Program
202-682-5451

Locals Program
202-682-5431

Media Arts Program
202-682-5452

Museum Program
202-682-5442

Music Program
202-682-5445

Opera-Musical Theater Program
202-682-5447

Office for Special Constituencies
202-682-5532
(TDD 202-682-5496)

Theater Program
202-682-5425

Visual Arts Program
202-682-5448

U.S. DEPARTMENT OF EDUCATION

The U.S. Department of Education awards grants to state and local educational agencies, public and nonprofit educational institutions and organizations, and individuals. Some of the grants programs listed below are specifically geared to the arts, while others provide funding for projects that use the arts to achieve different goals.

The following information was drawn from an article prepared by Judith Lynne Hanna, an education program specialist at the U.S. Department of Education. Her article, "U.S. Department of Education Programs that Support Arts Education," appeared in *Design For Arts Education*, vol. 93., no. 1, September/ October 1991, pp. 21-26.

Arts in Education Program
(See page 122 in this handbook.)
Contact: Division of Formula Grants, 202-401-1059

Education for the Disadvantaged - Grants to Local Education Agencies
Contact: Compensatory Education Programs, 202-401-1682

Drug-Free Schools and Communities - State and Local Programs
Contact: Drug-Free Schools and Communities, 202-401-1599

Drug-Free Schools and Communities - Federal Activities Grants Programs
Contact: Drug-Free Schools and Communities, 202-401-1599

Neglected and Delinquent Children
Contact: Division of Programs Support, 202-401-0701

State Block Grant
Contact: Division of Formula Grants, 202-401-1154

Magnet Schools Assistance Program
Contact: Division of Discretionary Grants, 202-401-0358

Jacob K. Javits Fellowship Program
Contact: Division for Higher Education Incentive Programs, 202-708-9415

Patricia Roberts Harris Fellowship Program
Contact: Division of Higher Education Incentive Program, 202-708-8596

National Diffusion Network Program
Contact: 202-219-2134

Improving Instruction in Visual Arts Education
Contact: 602-742-5953

Learning to Read through the Arts Program
Contact: 212-993-5505

History Theatre of Ideas
Contact: 401-273-2250

College Studies for the Gifted
Contact: 913-628-4536

Folger Library Shakespeare Festivals
Contact: 202-544-7077

Jacob R. Javits Gifted and Talented Student Program
Contact: Programs for the Improvement of Practice, 202-219-2187

Arts Connection: Talent Beyond Words
Contact: 212-564-5099

National Center for Research and Development in the Education of Gifted and Talented Children and Youth
Contact: Office of Research, 202-219-2223

Secondary Education and Transitional Programs for Youth with Disabilities
Contact: Division of Educational Services, 202-732-1109

White House Commission on Presidential Scholars
Contact: 202-401-0986

Blue Ribbon Schools Program
Contact: 202-219-2138

DAVID GRIFFITH
GRADE SIX
ELMER SCHOOL

STATE FUNDING FOR THE ARTS

NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts' Arts Education Program administers two grants programs designed to further arts basic to education.

Artists in Education Program
Contact: Berda Rittenhouse, 609-292-6130

The Artists in Education Program (AIE) awards matching grants to public, private and parochial schools; school districts; nonprofit community organizations; nonprofit local arts centers; and other organizations that sponsor not-for-profit community projects. Grants are used to help support artists residencies ranging in length from five days to five months. Grant recipients must demonstrate how the residencies will compliment a comprehensive basic arts education program already in place.

In-service teacher workshops are conducted as an integral part of all AIE residencies. The visiting artists work with teachers on specific content areas to impart new skills in a particular art form. The artists also focus on curriculum development to help teachers incorporate the arts into their regular lesson plans. The intent of these workshops is to extend the impact of the residencies.

The NJSCA offers residencies in the following areas:

Architecture ◆ Dance ◆ Folk Arts ◆ Music (Jazz) ◆ Media Arts ◆ Theater/Drama ◆ Visual Arts/Crafts ◆ Writing

Arts Basic to Education Grants Program
Contact: Berda Rittenhouse, 609-292-6130

Arts Basic to Education grants were introduced in fiscal year 1988 to assist the operations and projects of arts organizations involved in making the arts basic to a quality education.

Arts organizations whose primary mission is to provide arts basic to education programs, projects or services to children in grades K-12 can apply for either General Operating Support or Special Project Support in this grants category.

Discipline-specific arts organizations applying for General Operating Support in their own particular disciplines can also apply for Special Project Support in the Arts Basic to Education grants category. The award is considered an expansion grant and is intended to support an ongoing project or service that promotes the arts as basic to education for children in grades K-12.

All Arts Basic to Education grant applicants must meet the following evaluation criteria:

- a demonstration of board and administration commitment and the organization's ability to advance sequential learning in the arts;
- a commitment to advocacy for literacy in the arts;
- strong evidence of cooperative planning with education institutions and local arts agencies;
- and more.

It is important to note that the State Arts Council requests that *all* grant applicants provide financial and other narrative information that addresses their arts education activities.

NEW JERSEY DEPARTMENT OF EDUCATION

The New Jersey Department of Education provides funding to two statewide arts education organizations: the New Jersey School for the Arts and the New Jersey State Teen Arts Program. In addition to these two programs, the State Department of Education also funds arts education activities indirectly through various other grants programs, such as the Gifted and Talented Program. It also has committed funds to oversee the Core Course Proficiencies for the Arts panel process (see page 141).

New Jersey School for the Arts

Contact: Abraham Beller, 609-633-3941

The New Jersey School for the Arts offers advanced courses in arts education for students in grades 9-12. The workshops, classes, career days and other services are held on the campuses of state and community colleges throughout New Jersey, as well as in facilities in local school districts. Funding for the New Jersey School for the Arts is approved by the New Jersey State Board of Education.

New Jersey State Teen Arts Program

Contact: 908-745-3898

The New Jersey State Teen Arts Program receives funding from the State Department of Education and is administered by the Middlesex County Cultural and Heritage Commission. It serves students ages 13 through 19.

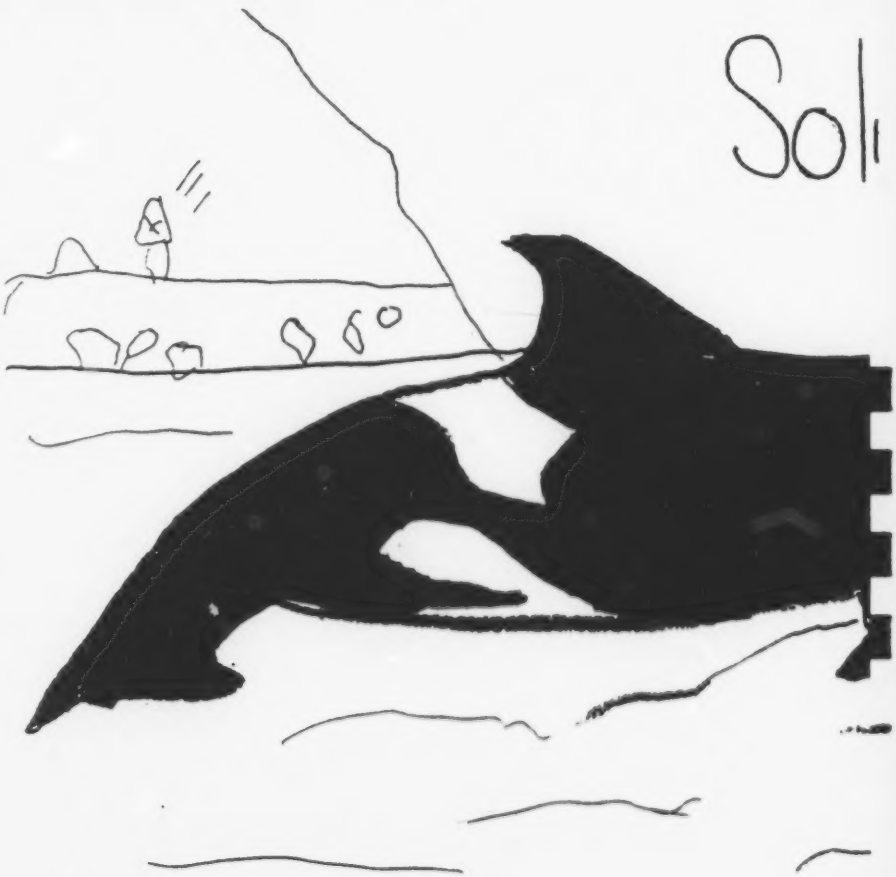
The State Teen Arts Program:

- sponsors hands-on workshops conducted by professional artists representing every region of the state;
- offers one-on-one sessions that enable artists to guide students;
- and develops programs that augment and enhance school instruction in the arts.

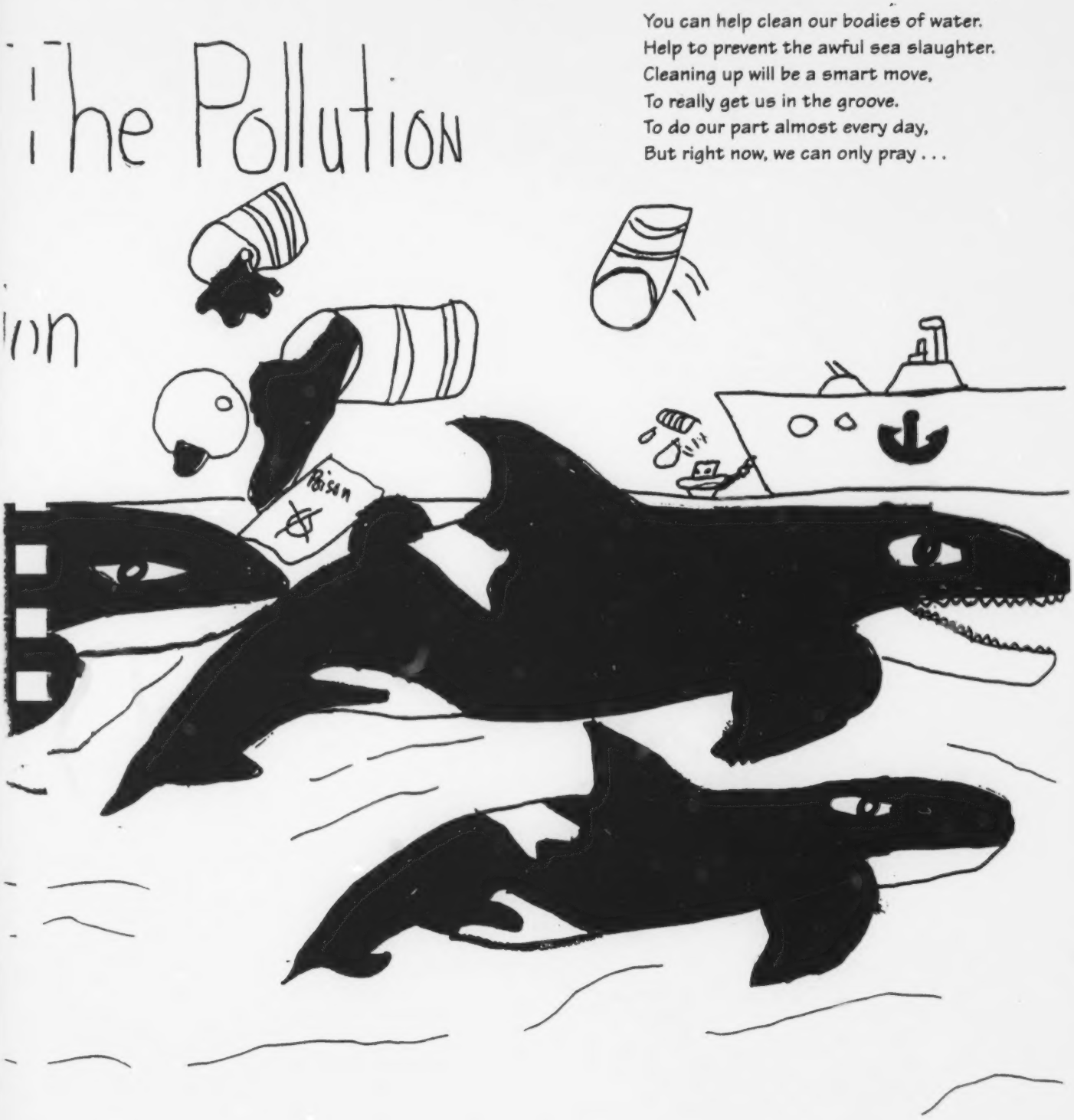
The State Teen Arts Program is the only New Jersey education program that directly involves students and faculty from more than 500 schools each year.

Killer Whale

I follow scents with my very long beak,
From what I've seen I have to say "eek."
Piles of garbage lying around,
Big piles of fish on the sea's ground.
Black ones, green ones, and even red,
But most of all, they all are dead.



As I passed an oil tanker's tug boat,
I see cans of black stuff starting to float.
I wonder what this stuff might be,
But then something happened, you see.
This black stuff starts to cover me.
Oh my goodness! I can not see.



You can help clean our bodies of water.
Help to prevent the awful sea slaughter.
Cleaning up will be a smart move,
To really get us in the groove.
To do our part almost every day,
But right now, we can only pray . . .

DUSTIN OVERTON
GRADE SIX
KILMER SCHOOL

CHAPTER

9

THE NATIONAL SCENE

WHO DETERMINES THE FATE OF ARTS EDUCATION?

As the preceding chapters indicate, a successful advocacy campaign promoting arts basic to education is founded on broad-based, community support that seeks to effect change district by district, school by school and classroom by classroom.

Given this local, grassroots approach, how does the national arena relate to your efforts? If, in fact, decisions regarding public education are made at the state and local levels,

Do you need to monitor the President's views on education?

Do you need to be concerned about policy decisions made at the U.S. Department of Education?

Do you need to participate in a national advocacy campaign?

YVETTE GRIMES
GRADE SIX
AURA SCHOOL

KEY NATIONAL PLAYERS

It would be naive to think local advocacy efforts occur in a vacuum. The local, state and national sectors are very closely interconnected, and national policies and national trends in education *do* influence decisions made at the state and local levels. Therefore, it is important to keep informed about national policies and programs and the key players that affect them.

U.S. Department of Education

Despite the emphasis in public education on local and state control, the U.S. Department of Education exerts influence on state priorities in two important ways:

- **through the kinds of programs and research projects it funds or, as the case may be, chooses not to fund; and**
- **through its policies.**

FUNDING

Through the years, the U.S. Department of Education has voiced support for integrating the arts into the curriculum, especially under the leadership of former Secretary of Education William Bennett. During his tenure, the Department joined forces with the National Endowment for the Arts to fund efforts to make the arts a basic part of education.

However, traditionally, the Department has allocated only a limited amount of financial support to arts education (see page 114 for a complete list of U.S. Department of Education grants supporting arts education). In fiscal year 1991, for example, $4.1 million was awarded to the Department's Arts in Education Program.[1] The Department's total budget for that year was $27.1 billion.

- **The Department awards financial support to projects that involve the arts but are focused on other goals, such as lowering the school dropout rate or preventing drug abuse.**
- **It also awards funds to state educational agencies which, in turn, distribute grants to local educational agencies that may use the money to fund arts education projects.**
- **The one grants program that is designated solely for arts education is the Department's Arts in Education Program, which administers legislatively mandated grants. These grants are given directly to Very Special Arts and to the Education Department of the John F. Kennedy Center for the Performing Arts.**

ALLIANCE FOR ARTS EDUCATION

In 1973, the Board of Trustees of the John F. Kennedy Center for the Performing Arts created the national Alliance for Arts Education, a project mandated by Congress and spearheaded by the Kennedy Center and the U.S. Office of Education (now the U.S. Department of Education).

Following the creation of the Alliance for Arts Education, the Kennedy Center conducted a series of regional meetings across the country to help identify common national concerns in the arts and education. The recommendations generated from these meetings formed the basis for several educational programs to be undertaken by the Kennedy Center, including the establishment of a national network of statewide alliances.

The national Alliance for Arts Education maintains and encourages a partnership of individuals and organizations through this network of state alliances, and helps promote the arts in education at the local, state, regional and national levels.

In September 1989, President Bush called the nation's governors to an educational summit where it was decided that national performance goals in education should be established. The goals were to promote a "renaissance in education" designed to help the nation retain its leadership position in the competitive global economy. [2]

President Bush and all 50 of the nation's governors adopted these goals, which heralded an education reform movement that has captured the attention of those committed to arts in education.

Almost immediately, leaders in the field of arts education rallied to oppose the absence of the arts in the national education goals. National organizations initiated major letter-writing campaigns, and a movement challenging the national education goals gained momentum.

Arts advocates appeared before the National Education Goals Panel's resource groups and helped bring national attention to the issue of the arts in general education; they also exerted a certain amount of pressure on the National Education Goals Panel (NEGP).

While there was no adjustment to the national goals in the NEGP's first "report card" to the nation issued on September 30, 1991, the report card's executive summary did add:

"A full appreciation of the fine arts and mastery of one or more foreign languages are examples of additional competencies that our schools must foster if we are to produce fully educated and well-rounded citizens of tomorrow." [3]

Very Special Arts develops and implements model programs and projects that integrate the arts into the general education of disabled children and the lives of disabled adults.

The Education Department of the John F. Kennedy Center for the Performing Arts funds the Alliance for Arts Education, Programs for Children and Youth, and the American College Theatre Festival (see box on page 122).

POLICIES

In addition to its funding practices, the U.S. Department of Education has adopted certain positions that have contributed to public perception nationwide that the arts are a low priority in education.

- **The U.S. Department of Education oversees the National Assessment of Educational Progress. Every few years, exams are given to a representative sampling of students throughout the country to measure their achievement and knowledge in reading, math, science, history, geography and writing. Fine arts and music assessments have not been conducted since 1979. Other arts disciplines have never even been included in this assessment program.**

- **The U.S. Department of Education embraced the national education goals that were first made public in January 1990. Among other things, these goals identify five core content areas that students need to master — English, math, science, history, and geography — and fail to recognize the arts as a component of the core curriculum (see pages 124-125).**

REEXAMINING ITS POSITION ON ARTS EDUCATION

Members of the arts education community, the business community and other arts education advocates from around the country have levied criticism against the U.S. Department of Education for supporting the national education goals. These critics have challenged the exclusion of the arts from both the goals and the AMERICA 2000 campaign, a national strategy to restructure America's 110,000 public schools according to the national education goals (see page 129). In addition, many advocates have submitted proposals to include the arts in the National Assessment of Educational Progress.

Owing in part to this public outcry, the U.S. Department of Education has reevaluated its position on the arts as a basic component of education. In 1991, the U.S. Department of Education entered into an interagency agreement with the National Endowment for the Arts (NEA) to support a consensus process that would update national assessment of students' knowledge of and abilities in

ELIZABETH HERR
GRADE SIX
SUMMIT MIDDLE SCHOOL

dance, theater, music and the visual arts. The NEA initiated this project and has allocated $1.2 million to have these assessment tests developed by 1996. [4]

In addition, in March 1992, Secretary of Education Lamar Alexander announced a new initiative — the AMERICA 2000 Arts Partnership — to ensure that emphasis would be placed on arts education. Major components of the Secretary's plan include creating a national clearinghouse to share information on community-based arts education programs, and establishing a national center for arts education to develop curricula and standards.

It is the hope of many, including representatives of the Education Department at the Kennedy Center, who have been working closely with the U.S. Department of Education, that the agency will demonstrate its support for the arts through specific programs and/or initiatives, including financial support.

National Endowment for the Arts

The National Endowment for the Arts (NEA) was established in 1965 "to foster the excellence, diversity and vitality of the arts in the United States and to help broaden the availability and appreciation of such excellence, diversity and vitality." [5]

The Endowment carries out its mission through several activities.

- **It awards grants directly to artists and arts institutions, and to state and local arts agencies, to assist in the creation, production, presentation/exhibition and preservation of art.**
- **It demonstrates national recognition of the importance of artistic excellence.**
- **It endeavors to deepen an understanding and appreciation of the arts among all people nationwide.**
- **It encourages serious and meaningful art programs as part of basic education.**
- **It stimulates increasing levels of nonfederal support of the arts.**
- **It provides information about the arts, their artistic and financial health, and the state of their audiences.** [7]

EVOLUTION OF SUPPORT FOR ARTS EDUCATION

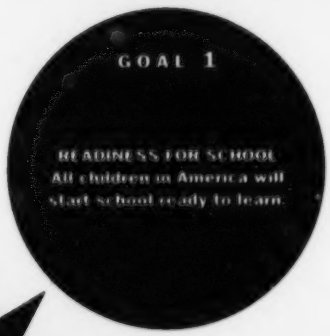
The NEA has been involved in promoting arts education since its inception. Its earliest effort was The Arts and Education Laboratory Theater Project, established in 1966 in cooperation with the U.S. Office of Education and state and local school boards.

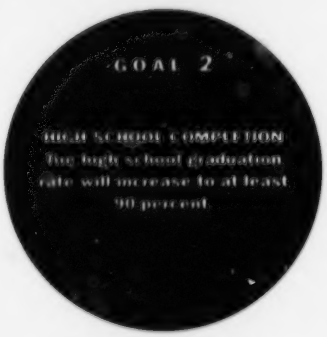
The Artists-in-Schools Program was initiated in 1969 and awarded funds to state arts agencies to place professional artists in residencies in schools and other settings. (The program was renamed the Artists in Education Program in 1980 and the Arts in Education Program in 1986.) From the start, the Endowment also supported the educational activities of arts organizations through some of its discipline grants programs, a practice it continues to follow today.

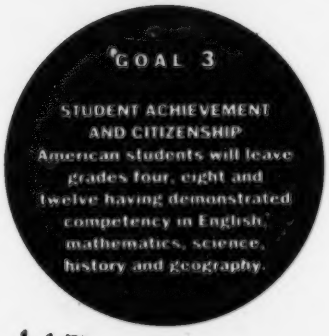
However, until 1986, the Endowment's support for arts education was focused on "helping artists and arts institutions rather than educating K-12 students." [8]

The agency began reevaluating its role in arts education following a 1982 NEA survey of public participation in the arts. The survey revealed that "61 percent of American adults had not, in the preceding 12 months, attended a single live performance of jazz or classical music,

SIX NATIONAL GOALS FOR EDUCATION TO BE ACHIEVED BY THE YEAR 2000






GOAL 3
STUDENT ACHIEVEMENT AND CITIZENSHIP
American students will leave grades four, eight and twelve having demonstrated competency in English, mathematics, science, history and geography.

opera, or musical theater, or ballet, nor visited a museum or gallery." [9]

These findings prompted the NEA to question the impact it was having on the American public and address the serious issue of cultural illiteracy evident in the lack of participation in the arts. The NEA began conducting extensive research in the field, consulting with members of both the arts and education sectors.

The NEA's 1982 survey also triggered congressional concern for the country's cultural well being. In 1985, when Congress was preparing the NEA's reauthorization legislation, it charged the agency with preparing a study on the state of arts education in the nation. (The National Endowment for the Humanities (NEH) was also required to prepare a similar report concerning the humanities.) The NEA embarked on a two-year study and ultimately produced the landmark publication *Toward Civilization: A Report on Arts Education*.

In the meantime, Congress amended both the NEA's and the NEH's Congressional Declarations of Purpose, thereby expanding both Endowments' roles in arts and humanities education in the schools.

The NEA was now charged to support activities and individuals whose purpose was to "educate as well as entertain the public about the arts...and to fund projects and productions that will encourage public knowledge, understanding and appreciation of the arts."[10] This amendment made arts education central to the stated purpose of the act and dramatically altered the NEA's role in the field of arts education.

ARTS IN SCHOOLS BASIC EDUCATION GRANTS

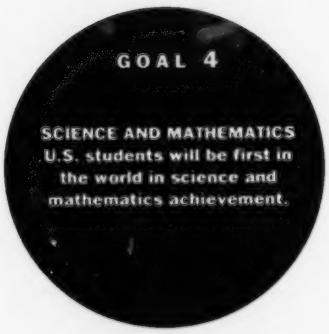
Based on this new provision, as well as on its own extensive research and recommendations of the National Council on the Arts, the National Endowment for the Arts established new objectives in 1986 governing the agency's arts education programs. It began to focus its attention on curriculum-based arts instruction and initiated a new grants program in 1987, the Arts in Schools Basic Education Grants Program.

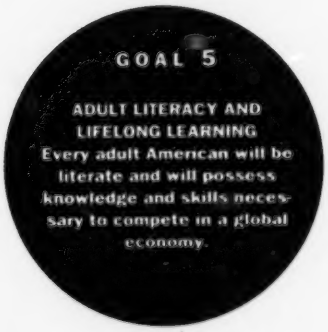
For the first time ever, federal funds were allocated to make the arts basic to education and to promote collaboration between state arts agencies and state education agencies that would help influence schools in their educational priorities. As the sole recipients of these funds, state arts agencies were catapulted to a new position in the education reform movement, with many becoming directly involved in helping to shape public education at the state, district and local levels.

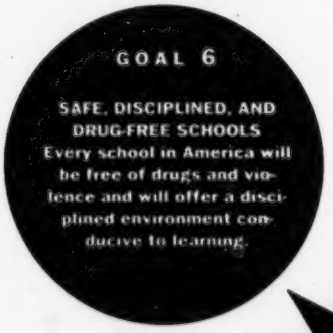
The Arts in Schools Basic Education Grants (AISBEG) helped stimulate the most dramatic change in arts education reform. It forged important, dynamic networks among state arts agencies, state chapters of the Alliance for Arts Education and state departments of education, and generated a wide range of projects throughout the country.

Finally, AISBEC gave arts education national recognition and critical visibility, often forcing state legislators and education administrators to attend to issues concerning the arts in education.

The AISBEG program ended in fiscal year 1991. The Arts Education Partnership Grants program was initiated in fiscal year 1992 and supports the same kinds of activities that AISBEG supported (see page 112).




GOAL 5
ADULT LITERACY AND LIFELONG LEARNING
Every adult American will be literate and will possess knowledge and skills necessary to compete in a global economy.


GOAL 6
SAFE, DISCIPLINED, AND DRUG-FREE SCHOOLS
Every school in America will be free of drugs and violence and will offer a disciplined environment conducive to learning.

LEADERSHIP ROLE

Without question, the National Endowment for the Arts has assumed a leadership role in making the case for the arts as basic to education. However, while it has increased its efforts to change the nation's attitudes toward the arts in education and has filled a serious void at the federal level, it acknowledges that it spends "less time and money as a proportion of its overall activities on arts education than do its counterpart agencies, the National Endowment for the Humanities and the National Science Foundation, on K-12 humanities and science education." [11]

In fiscal year 1992, the NEA awarded approximately $8 million in grants for its Arts in Education Program. [12] (This figure does not include funding that supported arts education activities through the NEA's discipline programs.) The NEA's total appropriation for program funds that same year was a little more than $116 million. [13]

Given the Endowment's deep commitment to advancing the arts as a basic and sequential part of the K-12 curriculum for all children, it is likely the agency will continue to increase its resources in the coming years to help state and local arts agencies and state and local education authorities achieve this end.

Other National Players

Many other organizations have formulated important policy statements on the subject of sequential arts instruction for all students, and have succeeded in bringing national recognition to the value of the arts in general education.

Among those supporting comprehensive and sequential arts education programs for students in grades K-12 are:

American Council on the Arts ● American Alliance for Theatre and Education ● National Assembly of State Arts Agencies ● National Assembly of Local Arts Agencies ● Alliance for Arts Education of the Education Department of the John F. Kennedy Center for the Performing Arts ● National Art Education Association ● National Associations of Schools of Dance, of Music and of Theatre ● Music Educators National Conference ● National School Boards Association ● National Congress of Parents and Teachers ● Board of the Association for Supervision and Curriculum Development ● the American Federation of Teachers ● National Education Association ● and many more.

Leaders representing many of these organizations helped form the Ad Hoc National Arts Education Working Group which drafted and published the "Philadelphia Resolution" and "Concepts for Strengthening Arts Education in Schools." In spring 1988, this group became restructured as the National Coalition for Education in the Arts, which continues to meet several times a year to discuss major policy issues concerning the arts in education. [14]

The Music Educators National Conference, the National Academy of Recording Arts and Sciences and the National Association of Music Merchants also have joined forces, establishing the National Coalition for Music Education as a way to advance a national arts education campaign.

Private foundations, such as the Rockefeller Foundation, the Carnegie Foundation for the Advancement of Teaching and The Getty Center for Education in the Arts have helped garner national attention for arts basic to education programs and have taken proactive positions to prompt leaders in government to take note of the inferior state of arts education in schools across the nation.

All of these organizations represent wonderful resources from which teachers and school administrators, parents and artists, and other members of the community can draw. They publish newsletters and journals, hold conferences and workshops, and sponsor other activities, all of which are designed to help arts education advocates implement local initiatives. They also support state and local chapters or coalitions that you may consider joining (see the "Resources" section beginning on page 159).

NICOLE STILES
GRADE THREE
VICTOR MRAVLAG
ELEMENTARY SCHOOL NO. 21

LOCAL ACTION IN RESPONSE TO NATIONAL ISSUES

The national scene provides an important backdrop to local advocacy efforts. The U.S. Department of Education and the National Endowment for the Arts are in a position to create and/or reinforce national trends in arts education, even though they have no legal or regulatory responsibility for education. The national associations also represent a force that can influence state and local policies affecting arts education.

To understand how you can respond to national issues at the grassroots level, consider the following three examples. Remember, as the political climate changes and a new administration assumes control, these specific issues are likely to change; however, you may be able to use similar strategies to address new concerns.

ISSUE

All 50 governors in the nation have pledged to achieve the national education goals by the year 2000. Therefore, any measures they take to improve the quality of education in their respective states will be directly linked to the national goals. Their emphasis on more demanding course requirements, standardized testing and measurement, and improvements in the quality of teaching will center around the core subjects outlined in the goals. The fact that the arts are considered a peripheral subject in these goals does not bode well for arts basic to education.

COURSE OF ACTION

Working at the state and local levels, you can modify the impact the national education goals have on your schools.

- **Support the efforts of the New Jersey State Council on the Arts and the Alliance for Arts Education/New Jersey which have developed advocacy campaigns to promote the arts as a core component of the general curriculum.**
- **Appear before the State School Board and the State Department of Education, making your case for the inclusion of the arts in the state's education goals.**
- **Write and meet with your state legislators to gain their support for arts basic to education.**
- **Attend school board meetings and get to know your school board members. Help guide them as they begin to interpret and implement the initiatives outlined in the national education goals. Consider running for the school board.**

KIM CHEEK
GRADE NINE
RANDOLPH HIGH SCHOOL

ISSUE

AMERICA 2000 calls for research and design teams to conceptualize and develop more than 500 AMERICA 2000 schools across the country— a New Generation of American Schools. Based on the availability of funding, these teams will explore and then provide creative alternatives to curriculum, learning environments, scheduling and more.

States and cities can register to be AMERICA 2000 communities if they promise to adopt the six national education goals, develop a community-wide strategy to achieve them, design a report card to measure progress, and plan for and support a New American School. Each New American School will receive funding to help support this effort.

In March 1992, U.S. Secretary of Education Lamar Alexander announced the AMERICA 2000 Arts Partnership, a nationwide initiative to emphasize the importance of arts education in American schools and help merge arts education into AMERICA 2000 community-based school improvements.

COURSE OF ACTION

The very essence of AMERICA 2000 is community involvement at the local level. Committees or boards are to be established in each community interested in establishing a New American School.

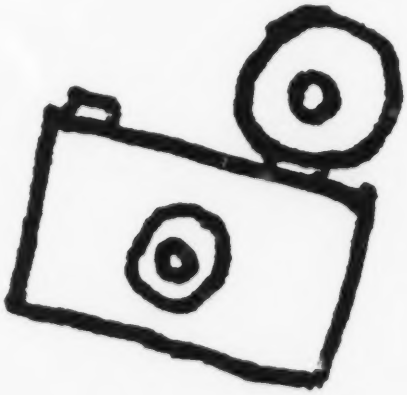
- **If you want to exert influence on the planning process, place an arts education advocate on that committee or board.**

- **Be sure your community's AMERICA 2000 effort incorporates the work of the AMERICA 2000 Arts Partnership.**

- **Insist that any school in New Jersey applying to be designated a New American School has the arts at the core of the curriculum.**

- **As a member of an arts organization or arts education group, coordinate your own long-range plans with AMERICA 2000 schools and make your community-based arts group an indispensable resource to schools that are restructuring their policies and programs.**

The U.S. Department of Education's AMERICA 2000 office can identify the key players in a particular state or city. The telephone number is 1-800-USA-LEARN.



BILLY SCAFFIDI
GRADE FIVE
AURA SCHOOL

ISSUE

Federal funding for science education and humanities education far surpasses funding for arts education.[15] Moreover, the National Endowment for the Arts, which is the primary source of federal funds for arts education, tends to be one of the more vulnerable agencies to face budget cuts. And in regard to the National Assessment of Educational Progress, funds may not be available for implementing assessment measures in the arts.

COURSE OF ACTION

Arts education advocates need to convince national leaders of the value of arts education in order to secure adequate financial and philosophical support for research and development; scholarships; model programs; assessment; teacher education; development of instructional materials; teacher, student, and school recognition or incentive programs; and more.

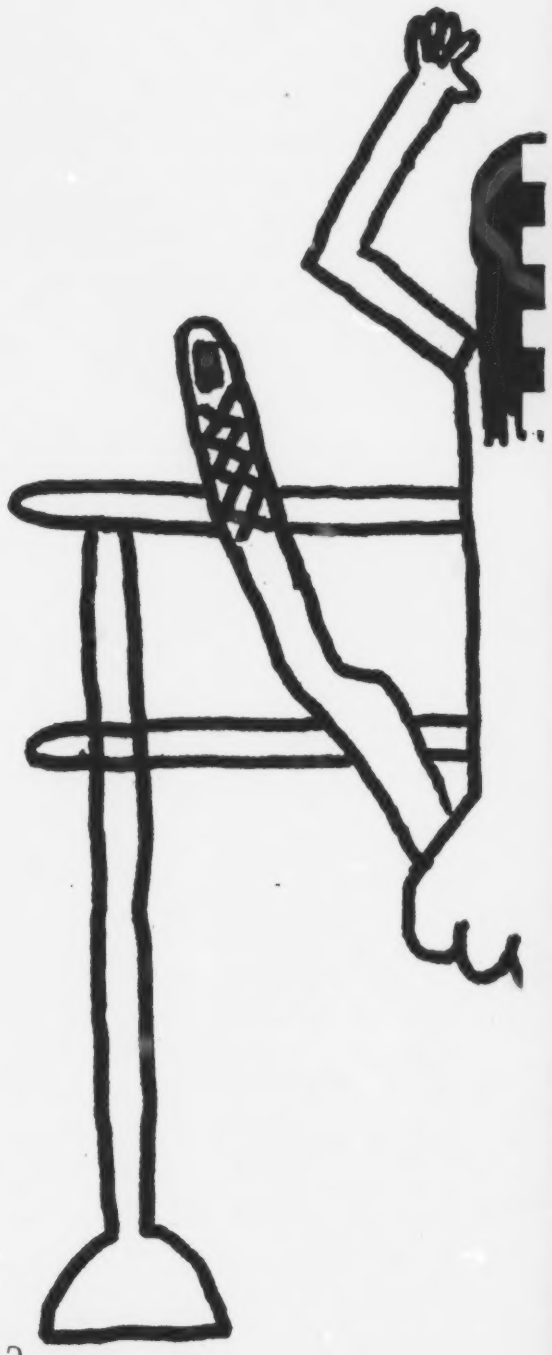
- **Write letters to the President, your senators and your congressional representative requesting that the National Endowment for the Arts receive its fair share of funding.**

- **Write letters to these elected officials, encouraging them to fill the positions of Secretary of Education and Chairman of the National Endowment for the Arts with individuals who support arts basic to education.**

- **Get your elected officials to support the inclusion of the arts in the National Assessment of Educational Progress and encourage them to allocate funds to the U.S. Department of Education to implement the assessment tests for dance, theater, music and the visual arts. Write to members of the governing board of the National Assessment of Educational Progress, expressing your support for the inclusion of these arts disciplines to be assessed in 1996.**

- **If the National Endowment for the Arts or the U.S. Department of Education helped fund an arts education event or project in which you are involved, publicize the agency's support.**

- **Campaign and vote for federal officials who support arts education as part of the nation's overall education reform movement.**



VANESSA MITRY
GRADE EIGHT
SUMMIT MIDDLE SCHOOL

FULL CIRCLE: A NATIONAL POLICY ON ARTS EDUCATION

Currently there is no national policy on arts education that provides a comprehensive plan for schools throughout the nation. Had such a policy been in place when the national education goals were developed, the arts may not have been omitted.

Without a national policy, arts education programming remains vulnerable to the whims of state education agencies and local entities, whose interpretations of a "basic" education are often influenced by economic pressures and general trends in education.

Past events have shown that when federal funds are not targeted directly to arts education programs, state and local entities often choose to spend discretionary funds on everything but the arts. [16]

This unreliable support for arts education, along with the disparity of fiscal resources from state to state and city to city, even from district to district and school to school, has given rise to a dramatic "inconsistency of access to arts instruction" in this country, which author Charles Fowler decries as "anti-egalitarian" in his book *Can We Rescue the Arts for America's Children?* [17]

This inequity is described by the National Coalition for Music Education as a "cultural caste system," with the arts "becoming a privilege tied to wealth and class economics." [18]

A national policy could eradicate this situation and ensure that all schools had the funds necessary to provide a comprehensive arts education for all students.

A national policy on arts education also could promote a "national cultural literacy" to unite the diverse groups living in this country. [19] As important as it is for people to understand, appreciate and preserve their own ethnic cultures and artistic heritage, it is equally important for people to study the cultural traditions of the nation and the artistic heritage of other cultures, for, as Fowler writes, "we are all heirs to both the majority and minority cultures of the nation." [20]

Therefore, as you go about the business of promoting arts basic to education in your local schools, you can urge your senators and congressional representative to support a national policy for arts education. And you can support the efforts of the many national organizations and associations working toward this goal.

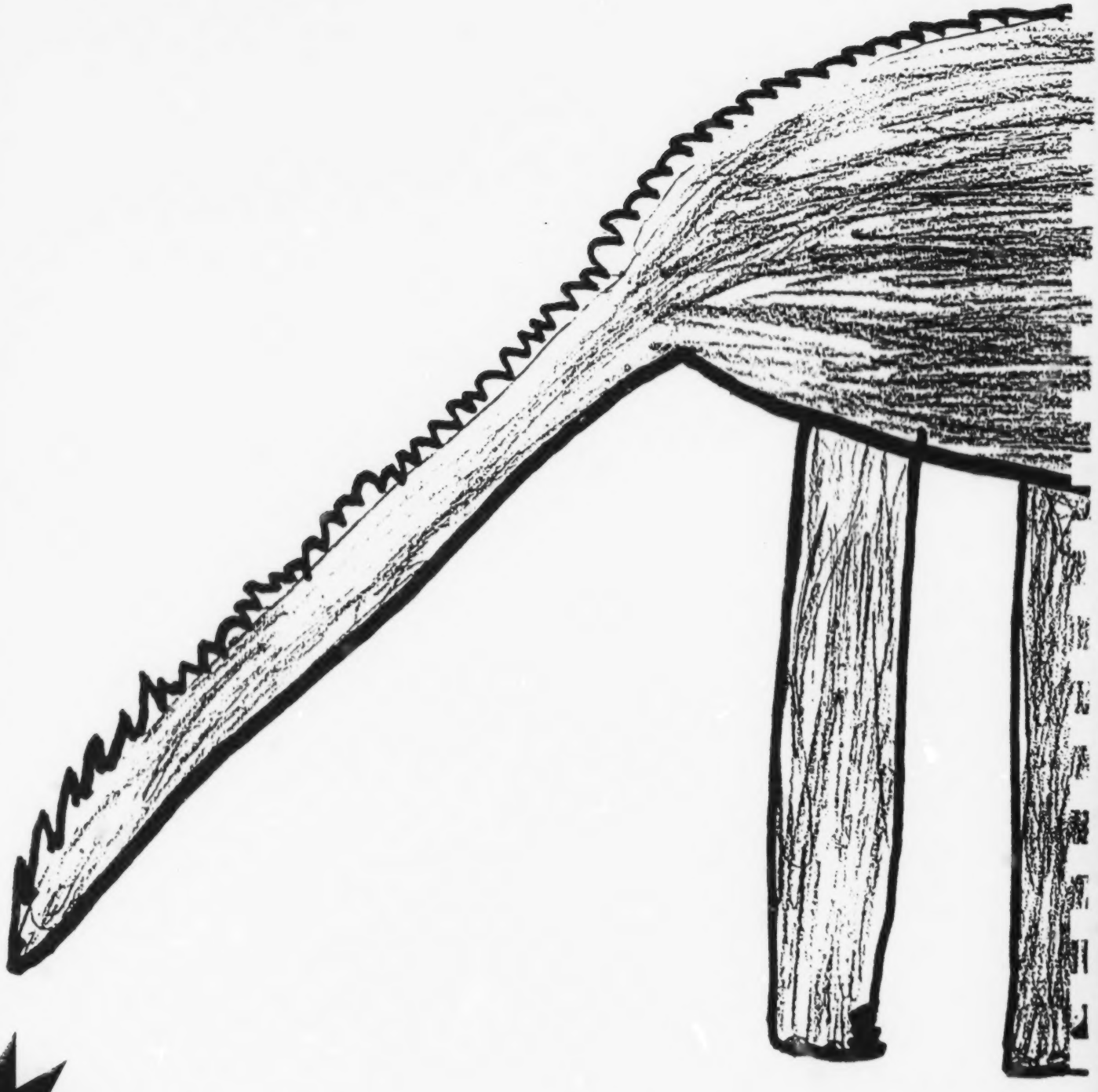
CHAPTER

10

THE
NEW JERSEY
SCENE

New Jersey schools, like schools all across the nation, are confronting a host of challenges and opportunities that are compelling leaders in government, business and education to examine the future course of education. With the national education goals serving as a backdrop, these leaders are questioning how to meet the needs of New Jersey's children, communities and businesses, and achieve world-class education by the year 2000 and beyond.

DARREN DE FAZIO
GRADE EIGHT
WEST ESSEX JUNIOR
HIGH SCHOOL



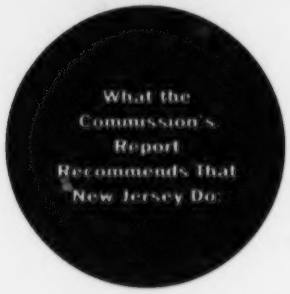
A report published in February 1992 by the Governor's Commission on Quality Education in New Jersey proposes recommendations that could impact dramatically on education reform initiatives in New Jersey. Many of these recommendations reflect national trends in education reform and could undoubtably be applied to school districts throughout the country.

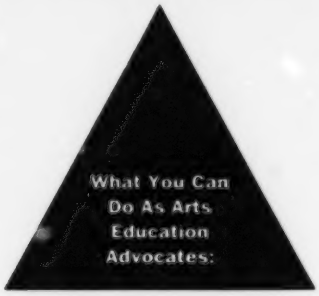
Entitled "All Our Children: A Vision for New Jersey Schools," the Commission's report focuses on two central policy issues: the provision of equal educational opportunities for all children in every district in the state, and the need to address inferior academic performance due in part to the lack of high-quality student performance goals. [1]

How do arts education advocates link the arts to the quest for excellence in education?

Important connections can be made between the Commission's recommended education reform initiatives and arts education initiatives. It is up to arts education advocates — parents, teachers, principals, supervisors of curriculum development and others — to draw attention to these connections and advocate at the state, district and local level for the inclusion of the arts in New Jersey's education reform movement.

DANIEL MCGAW
GRADE TWO
JEFFERSON SCHOOL





Adopt the national education goals, but add goals mandated by state-specific goals for foreign languages, the arts, and vocational/technical education.	***Testify before the State Board of Education that the state's education goals must continue to expand upon the national education goals to include the arts as a basic component of every child's education.***
Develop statewide educational objectives, curriculum standards and frameworks.	***Write to the State Board of Education insisting that it include in its state goals for education statewide educational objectives for the arts as well as a curriculum framework for the arts. Then work with local school districts to encourage them to adopt these objectives and framework.***
Revise state testing and assessment.	***Lobby for the State Department of Education to explore alternative means of assessment and testing that accommodate the unique nature of the arts, such as portfolios, performances and exhibitions, and support the development of teaching strategies that incorporate these evaluation procedures.***
Move toward site-based management that will allow teachers, support staff, principals and parents to make the decisions regarding the education of students.	***Generate strong, broad-based community support that can plug into site-based management. Site-based management offers parents, teachers and the principal shared decision making and greater flexibility for the local school unit. If they choose to do so, schools can develop school programs and designate facilities, staff and funding for the arts to achieve student performance outcomes that meet statewide goals and standards.***
Make preschool programs available throughout the state.	***Reach out to local nursery schools and other preschool programs, encouraging them to include the arts in their curricula.***
Extend the school day and year to provide more time and greater scheduling flexibility for new and existing educational programs and for programs that supplement regular instruction, e.g., remedial programs and gifted and talented instruction.	***Demonstrate to members of the education community and the general community that an extended school day could mean that the arts no longer compete for time with other disciplines and could be included in the daily instructional program. Be sure that extracurricular activities, such as the drama club or the creative writing club, are not eliminated.***
Develop programs for inner city school children and children who are socially, economically or emotionally disadvantaged.	***Encourage cultural arts resources in the community to provide arts experiences for children who may not have any other exposure to the arts. Be sure to consider the issue of accessibility in all your advocacy efforts.***
Consolidate school districts.	***Explore the possibilities of several different communities sharing their physical, material or financial resources in order to generate more arts education programming in neighboring school districts.***
Strengthen teacher training and certification requirements.	***Petition the Board of Higher Education and the State Department of Education to enforce rigorous standards of teacher training and certification for arts specialists. If the arts are to be considered an integral part of education, the level of training must compare to other disciplines so that the quality of arts education is maintained.***

What the Commission's Report Recommends That New Jersey Do:	What You Can Do As Arts Education Advocates:
Reorganize the State Department of Education to be more responsive to the curriculum and policy needs of school districts around the state.	***Encourage the State Department of Education to hire a full-time staff person to focus more attention on arts education-related issues.***
Have the educational technology unit of the Department of Education serve as the lead agency for coordinating educational technology applications.	***Make a case before the State Board of Education, your local school board and other groups that the arts can play a significant role in preparing students for the 21st century. Encourage the use of new media, such as interactive computers and video discs.***
Maintain and improve school facilities regularly.	***Petition your local school board to maintain arts facilities adequately, or to build new arts facilities, such as music practice rooms, art and dance studios, and a performance space. Quality, quantity and availability of facilities are critical to effective teaching.***
Provide a state school building program to provide grants to local districts to fund specific capital projects.	***Support statewide measures that would provide the funding needed to build or enhance your schools' arts facilities.***
Link to the state's school funding system the costs of programs and services required to meet student performance goals. [2]	***Convince state officials that if arts education programs are mandated, the state needs to allocate funds to implement these programs.***

ELENA LA ROSA
GRADE SEVEN
SUMMIT MIDDLE SCHOOL

LEGISLATION AFFECTING THE ARTS

One way to become involved in the process of change is to keep informed of state legislation that directly and indirectly affects arts education. This section briefly outlines several legislative bills that either acknowledge the arts in the overall education plans for the state or offer opportunities for input from the arts education community.

At first glance, these bills seem to presage a healthy future for arts education. However, not too long ago, the stage was also set for major arts education reform which came to a halt when a new administration took office and shelved a carefully developed state plan for education.

To learn about these past events and to appreciate how the arts have emerged today as legislatively mandated components of education, contact the Alliance for Arts Education/ New Jersey for a copy of "The History of Arts Education in New Jersey." This report serves as a reminder of the arts' vulnerability to political vagaries and fiscal conditions, and the need for advocates to remain vigilant.

LEGISLATION: Policies and Programs

LITERACY IN THE ARTS TASK FORCE

The Literacy in the Arts Task Force, which was created by an Act of the Legislature, has played a significant role in helping to shape policies affecting arts education in New Jersey.

Established in 1987, the Task Force was charged to "create a comprehensive plan for the appropriate development of arts education in the elementary and secondary schools of the state." [3] The bipartisan Task Force consisted of 14 public members representing all geographic areas of the state and a diversity of expertise and experience in arts education.

Also serving on the Task Force were eight representatives from statewide organizations including the Alliance for Arts Education/New Jersey, New Jersey Department of Higher Education, New Jersey State Council on the Arts, New Jersey Department of Education, New Jersey Department of State, New Jersey School Boards Association, and New Jersey Education Association.

Eminent scholar Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching and the 23rd U.S. Commissioner of Education, served as chairman.

The Task Force surveyed the field and held public hearings, conducted extensive research and prepared a report that has served as a blueprint for action to ensure the support of the arts as basic to education.

The report includes:

- **a survey of all existing school-based arts education programs in New Jersey;**
- **a survey of arts education programs provided by arts organizations;**

- **a framework for the development of a model curriculum with sequential instruction, grades K-12;**
- **an exploration of potential partnerships and financial resources for the support of arts education in New Jersey.**

The Literacy in the Arts Task Force laid the groundwork for major change in arts education in New Jersey. It put forth eight essential mandates and 32 recommendations, which if implemented, could result in quality arts education programs for all students. The New Jersey State Board of Education has begun the process of reviewing the eight mandates to consider including these points in future legislative initiatives.

THE MONITORING LAW OF 1991
The Monitoring Law of 1991 expanded the state goals for education K-12 to include not only proficiency in communications and mathematical skills, but also core concepts and principles in the arts, science, geography, history and health/physical education. By including the arts as a specific content area, this bill ensures that the arts will be planned for, supported and assessed in the same manner as other subjects. And since school districts tend to allocate funds to areas where monitoring standards exist, this bill bodes well for the arts.

The Monitoring Law requires:

- **that new, statewide content standards be formulated in all of the disciplines mentioned above.**
- **that every school district offer quality and efficient instructional programming;**
- **that local school boards establish educational goals, learning objectives and performance standards that are consistent with those of the State Board of Education.**

A Monitoring Task Force was established to make recommendations for the design and implementation of state content and performance standards. However, responsibility for designing, evaluating and assuring quality will still rest largely with the local school districts. Monitoring standards will take effect as of July 1, 1993.

CORE COURSE PROFICIENCIES
The State Department of Education's efforts to identify core course proficiencies in several subjects, including the fine, performing and practical arts, coincides with the development of monitoring guidelines. The Department does not seek to prescribe a statewide curriculum but rather to define the basic standards for proficiency — the core around which local curriculum will be developed. These core course proficiencies apply only to grades 9-12, and must be met for students to earn a high school diploma.

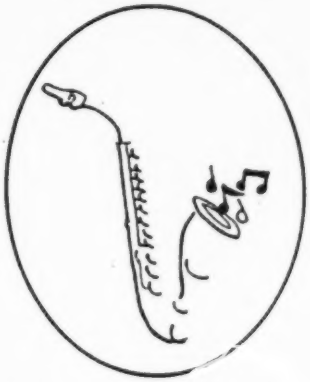
Core course proficiencies will be implemented as of September 1994. The process of developing teacher training programs and curriculum guidelines will be ongoing.

LEGISLATION: Funding Issues
New approaches to financing public education are providing unique opportunities for arts education advocates to contribute to education reform.

- **School districts experiencing budget cuts need imaginative alternatives to satisfy the monitoring requirements.**

JANENE ROBINSON
GRADE THREE
MOTT SCHOOL

School districts receiving increases in funding, especially those designated as "special needs" districts (see below), are formulating improvement plans that could incorporate a wide array of arts education programming to fulfill the goals of the Quality Education Act.



ABBOTT V. BURKE

In September 1989, school districts in Camden, East Orange, Jersey City and Irvington brought litigation challenging the system of state support for schools.

In the landmark Abbott v. Burke decision, delivered on June 5, 1990, New Jersey's Supreme Court declared the present system of funding schools, with its overreliance on property taxes, unconstitutional.[4] The Court eliminated the minimum aid provision, which guaranteed that all districts receive some state aid regardless of wealth, and specifically instructed the Legislature to provide more state aid to the poorest urban districts.

The decision, written by Justice C. J. Willentz, explains why the Constitution requires parity in spending for regular education in the poorer urban districts:

> *"A thorough and efficient education requires such level of education as will enable all students to function as citizens and workers in the same society, and that necessarily means that in poorer urban districts something must be added to the regular education in order to achieve the command of the Constitution."*[5]

The decision also places emphasis on the importance of the arts as an opportunity for children to excel:

> *"The poorer districts offer curricula that not only lack advanced academic courses, but also fail to cover the subjects that tie a child to school—art programs, music, drama, athletics and even science and social studies. The State's focus on remedial training is not disparaged, but however desperately a child needs remediation in basic skills, that child also needs at least a modicum of variety and a chance to excel."*[6]

THE QUALITY EDUCATION ACT (QEA)

To satisy the requirements of the Supreme Court's decision in Abbott v. Burke, the Quality Education Act of 1990 was created to provide a new formula for financing public education based upon foundation aid.

The state determines a district's ability to raise money to support its foundation budget based on its property wealth and the income of its residents. The amount a district can pay is called its local fair share. The state then pays foundation aid based on the difference between a district's foundation budget and its local fair share.

The Quality Education Act, which represents an attempt to address the inequity of public education funding, has encountered considerable opposition and has been legally challenged. As part of its duties, the Governor's Commission on Quality Education was charged to identify key issues surrounding the implementation of the QEA of 1990 and to recommend modifications to the act.

THE URBAN 30: SPECIAL NEEDS DISTRICTS

The Quality Education Act identified 30 "special needs" districts. Referred to as the "Urban 30," these districts receive an additional five percent on top of their basic foundation aid.

New regulations require the development of "educational improvement plans" on a school-by-school

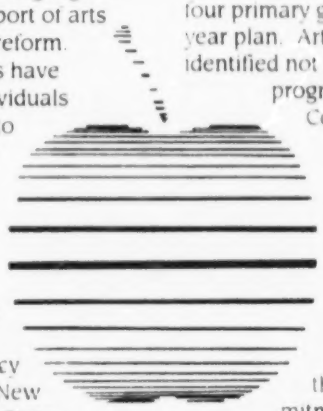
basis that specify how funds for special needs districts will be spent. These regulations call for the State Department of Education to oversee education improvements in each district, and require the Commissioner to take measures, including the withholding of state aid, if a district fails to implement its improvement plan.

In the preliminary reports from the "Urban 30," arts programs were mentioned as an effective strategy for improving student achievement. Assistant Commissioner Larry Leverett of the Division of Urban Education, summarized these reports at the State Board of Education meeting in November 1990 and spoke of the need to:

"Communicate an expanded vision for student achievement that reaches beyond basic skills to include such things as critical thinking and communication skills, computer literacy, foreign languages, advanced science and math and the arts. This vision should be spelled out in clear goals and objectives that are widely communicated to all who are involved with the schools."[7]

KEY PLAYERS IN NEW JERSEY

New Jersey has several proactive groups and organizations that have played a significant role in initiating and monitoring legislation in support of arts education reform. Many of these entities have helped empower individuals throughout the state to advance the cause of arts education and effect change.



New Jersey State Council on the Arts

The New Jersey State Council on the Arts (NJSCA), a state agency and a division of the New Jersey Department of State, was established in 1966 to stimulate and encourage the study and presentation of the performing, visual and literary arts. Since its inception, the Council has demonstrated a commitment to promote arts education through its Arts Education Program.

In 1971, the Council began placing professional artists in schools as part of its Artists-in-the-Schools Program, funded in part by the National Endowment for the Arts. In 1976, the Council initiated the Artist/Teacher Institute, a 10-day summer program designed for educators to study with master artists and learn innovative strategies for teaching the arts in the classroom and incorporating the arts into the general curriculum. In 1977, it played an active role in the development of the State Plan for Arts Education.

The Council's involvement in arts education increased dramatically in the mid to late 1980s. An arts education committee, comprising NJSCA board members, was formed to evaluate the agency's policies regarding arts education and to recommend a future course of action.

In 1985, the Council identified arts education as one of the four primary goals in its first five-year plan. Arts education was identified not only as a specific program worthy of Council attention and funds, but as an issue that cut across all agency programs and endeavors. Soon after, a new grants program was introduced, reflecting the Council's commitment to making the arts a basic part of education. (See page 115 for information on NJSCA grants for arts education.)

In 1987, the Council applied for and was one of 16 state arts councils to receive an Arts in Schools Basic Education Grant from the National Endowment for the Arts. The planning grant allowed the Council and the Alliance for Arts Education/New Jersey to cosponsor planning activities which ultimately contributed to the creation of the Literacy in the Arts Task Force.

JIM MCCLOSKEY
GRADE ELEVEN
RANDOLPH HIGH SCHOOL

MICHELE NOVAK
GRADE TWELVE
RANDOLPH HIGH SCHOOL

CARRIE SIMON
GRADE ELEVEN
RANDOLPH HIGH SCHOOL

SHARON RIECHMANN
GRADE ELEVEN
RANDOLPH HIGH SCHOOL

JESSE MUMFORD
GRADE TEN
RANDOLPH HIGH SCHOOL

AL LAYPON
GRADE TEN
RANDOLPH HIGH SCHOOL

BEST COPY AVAILABLE

Two members of the NJSCA's arts education committee were appointed to the Literacy in the Arts Task Force, and the NJSCA's Arts Education coordinator served as the liaison between the Department of Education and the Literacy in the Arts Task Force.

In March 1989, the Council took bold steps to encourage statewide support for arts education by formulating and adopting a philosophy statement that recognizes literacy in the arts as an imperative to a child's complete education and lifelong learning. Accompanying this statement were structural mandates included in the Council's funding programs which encourage and equip grant applicants to support and develop their own arts education efforts.

The Council has continued working in collaboration with the State Department of Education and the Alliance for Arts Education/New Jersey, pursuing projects made possible through subsequent grants received from the National Endowment for the Arts.

- **The Council remains in contact with the Monitoring Task Force and Core Course Proficiency Panels to provide input into their planning process, and also is involved, to some extent, in the formulation of the state goals for education.**
- **It is supporting the development of teacher training models and attempting to expand the pool of artists who are trained to work with students by initiating a mentoring project that partners new participating artists with more experienced ones.**
- **It is pursuing a statewide public awareness campaign with the Alliance for Arts Education/New Jersey as a means of disseminating information about arts education and promoting advocacy efforts. "Arts for Everykid" is a joint project of the Council, the Alliance and New Jersey Network, the state's public television station. Major funding has been provided by the NJSCA's Arts Education Program and the NEA's Arts in Schools Basic Education Grants Program. The campaign includes the publication of this handbook, an hourlong documentary, public service announcements and much more.**
- **It is continuing to collaborate with other agencies of state and local government, education institutions and community leaders to develop programs and policies that support arts literacy.**

Alliance for Arts Education/New Jersey

Concerned representatives of the arts and education field established the Alliance for Arts Education/New Jersey (AAE/NJ) in 1975, in response to a national movement spearheaded by the national Alliance for Arts Education. Today the AAE/NJ continues to provide a statewide collective voice promoting the arts as basic to education, increasing public awareness of the importance of the arts in the lives of all children, and encouraging quality arts education opportunities throughout the state.

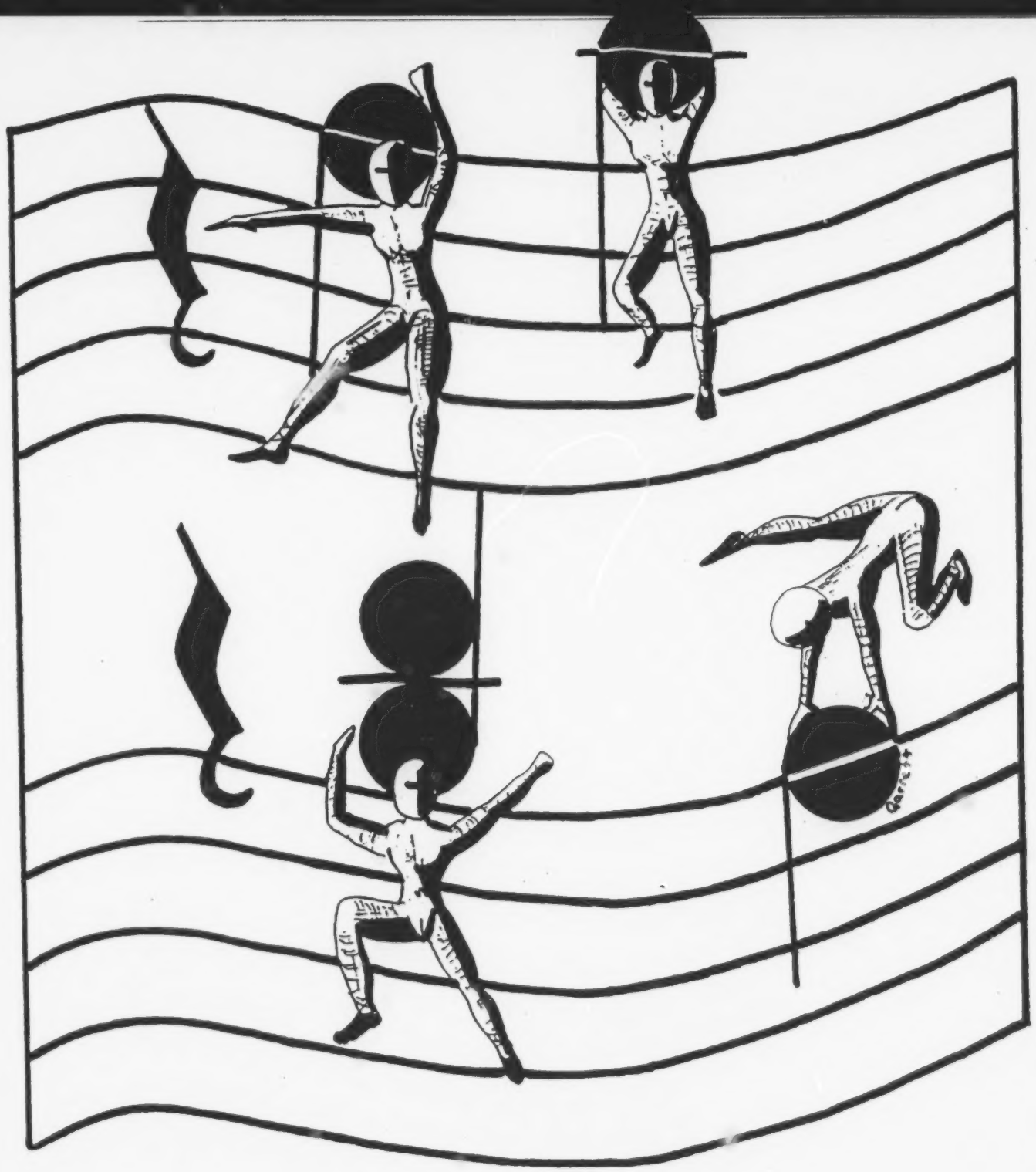
AAE/NJ's organizational membership represents all artistic disciplines and comprises state education associations; discipline-based arts education associations; arts providers and presenters; museums and cultural centers; performing ensembles; institutes of higher education including colleges and universities; individual schools and school districts; and parent-teacher organizations.

AAE/NJ's individual membership includes parents, educators, artists, policy makers, administrators, students and many other individuals who believe that the arts are vital to learning and to quality of life.

AAE/NJ is the primary organization charged with implementing key recommendations of the Literacy in the Arts Task Force Report, and works closely with the State Department of Education and the New Jersey State Council on the Arts to cosponsor such projects as the Governor's Awards for Arts Education and the Arts in Schools Basic Education Grants projects.

The Alliance for Arts Education/New Jersey is engaged in many other activities as well.

- **It develops partnerships with organizations and agencies within the public and private sector that encourage arts education policy and programming development.**
- **It maintains a statewide communications network linking together administrators from state and local arts and education agencies.**
- **It provides forums for these groups to discuss, debate and develop strategies which advance arts education and further state arts education policies.**
- **It provides opportunities for individuals and organizations committed to arts education to become involved in and knowledgeable of arts education advocacy.**



GARRETT HANTZ
GRADE ELEVEN
RANDOLPH HIGH SCHOOL

- It works collectively as part of the national network of state alliances to develop national arts education policies.

- It represents New Jersey in national advocacy efforts and keeps members informed of national trends and advocacy issues, such as the national education goals and America 2000 education strategy.

New Jersey Department of Education

Several actions taken by the New Jersey Department of Education indicate the agency's commitment to making the arts a basic component to every child's education.

- The Literacy in the Arts Task Force had recommended that the State Department of Education appoint a specialist in visual and literary arts, a specialist in performing arts and a manager of arts education. In spring 1992, the Department created a part-time position for an arts education specialist.

- The Department responded to the Task Force's recommendation to establish an arts advisory council to assist the Commissioner of Education in strengthening arts education programs in the state. In February 1990, a 25-member Commissioner's Advisory Council on Arts Education was created. Council members were charged to assist the Commissioner of Education with the evaluation and implementation of the proposals developed in the Literacy in the Arts Task Force Report. The advisory council continues to meet and works closely with divisions within the State Department of Education to ensure that the arts are an integral part of the Department's overall goals.

- On September 30, 1991, the Department issued New Jersey's progress report on the "National Education Goals for the Year 2000," which recognized the arts in achieving quality education. In support of New Jersey's response to National Education Goal Three: Student Achievement and Citizenship, the Department includes the fine arts in two of the three key indicators for measuring achievement under this goal.

The arts are also factored into the narrative "Moving New Jersey Forward" regarding Goal Three. Specifically, the fine, performing and practical arts and career education are included as core course proficiencies and graduation requirements that must be met to earn a high school diploma. [8]

- **The Department supports the Governor's Schools, an honors program for talented high school students. The intensive, one-month sessions are held each summer and are conducted in the Arts, the Sciences, the Environment and Public Issues.**
- **The Department works closely with the Alliance for Arts Education/New Jersey and the New Jersey State Council on the Arts on an ongoing basis, exploring arts education issues and policies.**

EDUCATION AND ARTS EDUCATION ASSOCIATIONS AND FOUNDATIONS

New Jersey boasts many professional associations that have played an active role in promoting the cause of arts education. These include:

New Jersey Education Association ● New Jersey Federation of Teachers ● New Jersey Music Educators Association ● Art Educators of New Jersey ● Speech and Theatre Association of New Jersey ● Dance Division of the New Jersey Association of Health, Physical Education, Recreation and Dance ● New Jersey Council of Teachers of English ● Music Administrators of New Jersey ● Art Administrators of New Jersey ● New Jersey Congress of Parents and Teachers

All of these groups have mobilized their efforts to see arts education programs through major economic and political upheavals. Their heightened level of awareness and involvement have contributed to making the arts an integral part of education for all New Jersey students.

Finally, private foundations, such as the Geraldine R. Dodge Foundation and the Frank and Lydia Bergen Foundation, as well as corporate foundations, such as The Prudential Foundation and the Johnson & Johnson Family of Companies Contribution Fund, have played an instrumental role in supporting arts and cultural programs in schools and communities throughout the state.

CESAR CRESPO
GRADE SIX
CAMDEN MIDDLE SCHOOL

CHAPTER

11

A CALL TO ACTION

As the 21st century looms ahead, parents, educators, business and government leaders and community members are reevaluating the way this country educates its young people. Many of these individuals are arts education advocates and are doing whatever they can to place the arts on the agenda. You may know some of these hardworking people. You may be one yourself.

It is only through ongoing advocacy efforts that the arts will be included as an integral part of every child's education in New Jersey and across the land. Through individual and collective efforts, we can help develop policies and programs that will ensure a brighter future for the education of all children.

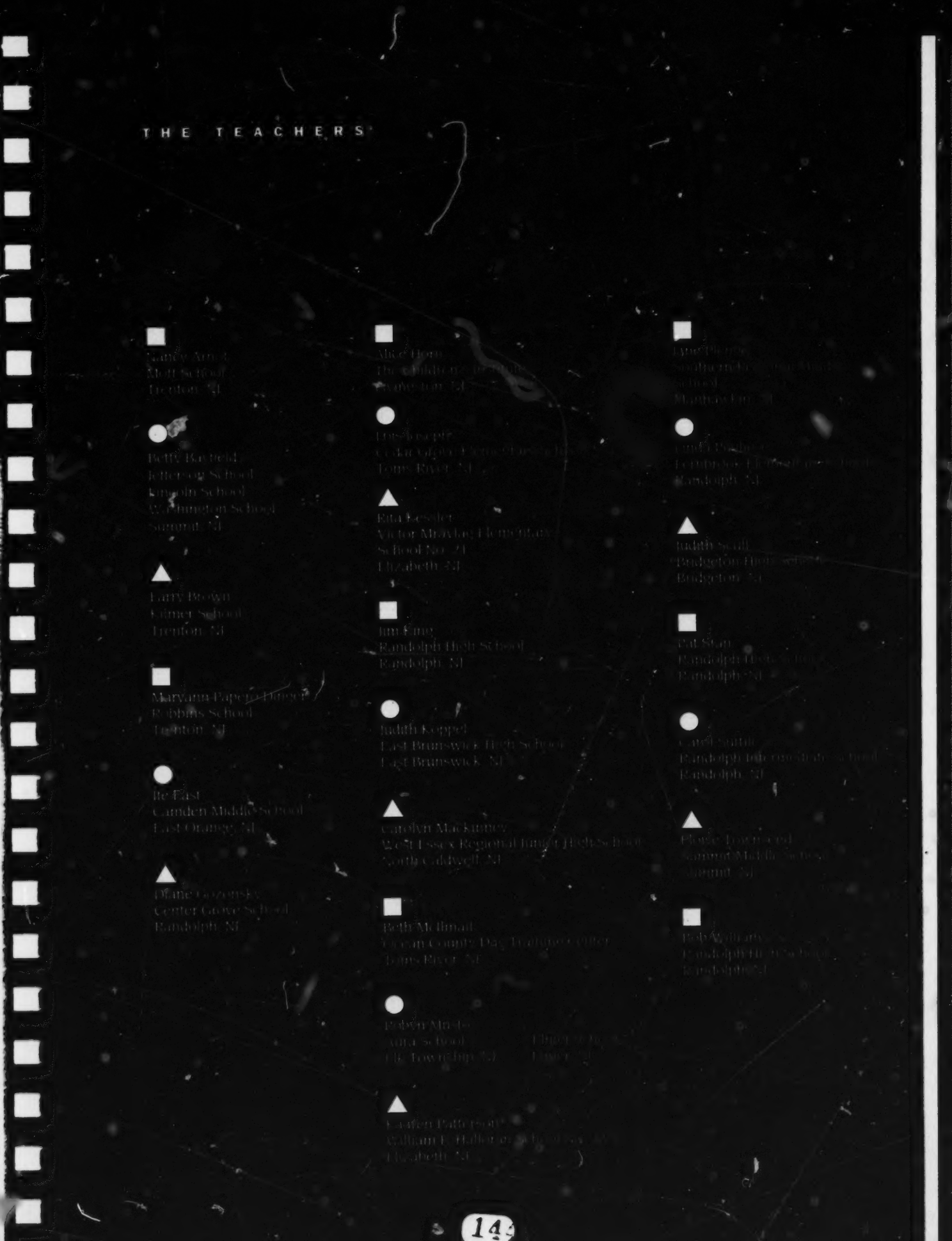
LAURIE MCGEE
GRADE THREE
AURA SCHOOL

ABOUT THE ART WORK

Cory Ann Alperstein

Ronnie B. Weyl

THE TEACHERS



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5. See note 4.

6. Linda Macrae-Campbell, *Perspectives: Educating America's Youth in the Arts and Their Cultural Heritage*, excerpts taken from presentations made at the 1989 National Summit Conference on the Arts and Education. Charles Fowler, editor, (Washington, DC: John F. Kennedy Center for the Performing Arts, 1989), p. 22.

7. See note 6, p. 24.

8. Howard Gardner, *Frames of Mind: A Theory of Multiple Intelligences*, (New York: Basic Books, Inc., 1983).

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13. See note 12, p. 605.

14. See note 12, p. 605.

15. Judith Lynne Hanna, "Using the Arts as a Dropout Prevention Tool," *The Brown University Child Behavior and Development Letter*, vol. 7, no. 3 (March 1991), p. 1.

16. See note 15, p. 2.

17. Literacy in the Arts Task Force, *Literacy in the Arts - An Imperative for New Jersey Schools*, (Trenton: Literacy in the Arts Task Force, October 1989), p. 13.

18. Judith Lynne Hanna, "Connections: Arts, Academics, and Productive Citizens." See note 12, p. 602.

19. See note 18, p. 603.

20. A conversation with Vera Schwartz, executive director, Very Special Arts/New Jersey, December 11, 1991.

21. See note 20.

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11. See note 8, p. 168.

12. A conversation with Nicki Jacobs, Program Administrator, Arts in Education Program, National Endowment for the Arts, June 8, 1992.

13. See note 12, June 23, 1992.

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DIRECTORY OF STATE AND NATIONAL ORGANIZATIONS

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Dottie Kuhn
18 Kings Road
Chatham, NJ 07928
201-701-0054

Newark Community School of the Arts
89 Lincoln Park
Newark, NJ 07102
201-928-5112

New Jersey Association for Health, Physical Education, Recreation and Dance
PO Box 77353
West Trenton, NJ 08628
609-393-3003

New Jersey Council of Teachers of English
Therese Snyder
64 Hillside Avenue
Metuchen, NJ 08840
908-494-8570

New Jersey Music Administrators
Barbara Sally, President
1308 Poplar Avenue
Voorhees, NJ 08043
609-346-1272

New Jersey Music Educators Association
David Jones
40 Woodland Dr. RD #2
Vernon, NJ 07462
201-827-2805

New Jersey School for the Arts
Abraham Beller, Director
c/o New Jersey Department of Education
225 W. State Street
CN 500
Trenton, NJ 08625
609-633-3941

New Jersey School for the Arts
Regional Coordinator
Glassboro State College
Glassboro, NJ 08028
609-863-6551

New Jersey School for the Arts
Regional Coordinator
Montclair State College
Upper Montclair, NJ 07043
201-893-5179

New Jersey State Teen Arts Program
841 Georges Road
North Brunswick, NJ 08902
908-745-3898

New School for the Arts/New Jersey Opera Institute
176 North Fullerton
Montclair, NJ 07042
201-746-4596

Project Impact/Arts in Education Foundation
41 East Center Street
Midland Park, NJ 07432
201-444-5753

Special Audiences - New Jersey, Inc.
75 Ferry Street
Newark, NJ 07105
201-465-3999

Speech and Theatre Association of New Jersey
Thomas Lanno, President
1213 Dominic Street
Manville, NJ 08835
908-685-2190

Very Special Arts/New Jersey
841 Georges Road
North Brunswick, NJ 08902
908-745-3885

Young Audiences of New Jersey
245 Nassau Street
Princeton, NJ 08540
609-683-7966

National

American Alliance for Theatre and Education
Arizona State University
Theater Department
Tempe, AZ 85287-3411
602-965-6064

Educational Theatre Association (parent group of the Theatre Education Association (for teachers) and the International Thespian Society (for students))
3368 Central Parkway
Cincinnati, OH 45225-2392
513-559-1996

The Getty Center for Education in the Arts
401 Wiltshire Boulevard
Suite 950
Los Angeles, CA 90401
213-277-9188

Lincoln Center Institute
70 Lincoln Center Plaza
New York, NY 10023-6594
212-875-5535

Metropolitan Opera Guild Education Division
70 Lincoln Center Plaza
New York, NY 10023-6593
212-769-7000

Music Educators National Conference
1902 Association Drive
Reston, VA 22091-1597
703-860-4000

Music Teachers National Association
617 Vine Street
Suite 1432
Cincinnati, OH 45202
513-421-1420

National Art Education Assoc.
1916 Association Drive
Reston, VA 22091-1590
703-860-8000

National Association of Schools of Music, Art and Design, Theatre, and Dance
1250 Roger Bacon Drive
Suite 21
Reston,VA 22090
703-437-0700

National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801
217-328-3870

National Guild of Community Schools of the Arts
PO Box 8018
Englewood, NJ 07631
201-871-3337

Opera America
Education Department
777 14th Street NW
Suite 520
Washington, DC 20005
202-347-9262

Teachers and Writers Collaborative
5 Union Square West
New York, NY 10003
212-691-6590

Very Special Arts/ National Office
1331 F Street NW
Suite 800
Washington, DC 20004
202-628-2800

Young Audiences/National Office
115 E 92nd Street
New York, NY 10128
212-831-8110

◆ ARTS ADVOCACY/SUPPORT ORGANIZATIONS

State

Alliance for Arts
Education/New Jersey
PO Box 1774
Trenton, NJ 08607-1774
1-800-2-ARTS-99

Art Pride
c/o Paper Mill Playhouse
Brookside Drive
Millburn, NJ 07041
201-379-3636 ext. 2623

Arts Foundation of
New Jersey
PO Box 352
New Brunswick, NJ 08903
908-463-3640

Business Volunteers
for the Arts
Central New Jersey
Susan Kittredge, Assistant
Director
Middlesex County Cultural
and Heritage Commission
841 Georges Road
North Brunswick, NJ 08902
908-745-4489

Morris Area
Rita Bakos
Director, BVA Morris Area
Arts Council of Morris Area
Madison, NJ 07940
201-377-6133

Newark
James Dickson
Executive Director
Newark Arts Council
PO Box 1233
Newark, NJ 07101
201-642-2608

New Jersey State Council
on the Arts
CN 306
Trenton, NJ 08625
609-292-6130

National

Alliance for Arts Education
Education Department
The John F. Kennedy Center
for the Performing Arts
Washington, DC 20566
202-416-8800

American Arts Alliance
1319 F Street NW
Suite 500
Washington, DC 20004
202-737-1727

American Council for the Arts
1 East 53rd Street
New York, NY 10022
212-223-2787

Arts and Business Council,
Inc./ Business Volunteers
for the Arts-USA
25 West 45th Street, Suite 707
New York, NY 10036
212-819-9287

Arts International
Institute of International
Education
809 United Nations Plaza
New York, NY 10017-3580
212-984-5370

Business Committee
for the Arts
1775 Broadway
Suite 510
New York, NY 10019
212-664-0600

National Assembly of Local
Arts Agencies
1420 K Street NW
Suite 204
Washington, DC 20005
202-371-2830

National Assembly of State
Arts Agencies
1010 Vermont Avenue NW
Suite 920
Washington, DC 20005
202-347-6352

National Coalition for
Education in the Arts
Dr. Kathryn Martin, Chair
c/o American Council on
the Arts
1 East 53rd Street
New York, NY 10022
212-223-2787

National Conference of
State Legislatures
Arts Education Committee
1560 Broadway
Suite 700
Denver, CO 80202
303-830-2200

National Endowment
for the Arts
1100 Pennsylvania Ave. NW
Washington, DC 20506
202-682-5400

◆ EDUCATION ORGANIZATIONS AND ASSOCIATIONS

State

New Jersey Association of
School Administrators
920 W. State Street
Trenton, NJ 08618
609-599-2900

New Jersey Education
Association
180 W. State Street
PO Box 1211
Trenton, NJ 08607
609-599-4561

New Jersey Congress of
Parents and Teachers
900 Berkeley Avenue
Trenton, NJ 08618
609-393-6709

New Jersey Principals and
Supervisors Association
1479 Pennington Road
Trenton, NJ 08618
609-771-8200

New Jersey School Boards
Association
413 West State Street
Trenton, NJ 08605-0909
609-695-7600

New Jersey State Board
of Education
c/o New Jersey Department
of Education
225 W. State Street
CN 500
Trenton, NJ 08625
609-292-0739

New Jersey Department
of Education
225 W. State Street
CN 500
Trenton, NJ 08625
609-292-4469

National

American Association
of School Administrators
1801 N. Moore Street
Arlington, VA 22209
703-528-0700

American Council
on Education
One Dupont Circle
Suite 800
Washington, DC 20036
202-939-9300

The American Forum for
Global Education
45 John Street, Suite 1200
New York, NY 10038
212-732-8606

Association for Supervision
and Curriculum Development
1250 N. Pitt Street
Alexandria, VA 22314
703-549-9110

Council for Basic Education
725 15th Street NW
Washington, DC 20005
202-347-4171

Council of Chief State
School Officers
One Massachusetts Ave. NW
Suite 700
Washington, DC 20001-1431
202-408-5505

National Association of
Elementary School Principals
1615 Duke Street
Alexandria, VA 22314
703-684-3345

National Association of
Secondary School Principals
1904 Association Drive
Reston, VA 22091
703-860-0200

National Education
Association
1201 16th Street NW
Washington, DC 20036
202-822-7024

National PTA
700 North Rush Street
Chicago, IL 60611-2571
312-787-0977

National School Boards
Association
1680 Duke Street
Alexandria, VA 22314
703-838-6722

U.S. Department of Education
400 Maryland Avenue SW
Washington, DC 20202
202-708-5366

◆ COUNTY CULTURAL AGENCIES IN NEW JERSEY

Atlantic County Office of Cultural Affairs
1333 Atlantic Avenue
7th Floor
Atlantic City, NJ 08401
609-345-6700, ext. 2243

Bergen County Division of Cultural and Historic Affairs
327 Ridgewood Avenue
Paramus, NJ 07652-4898
201-646-2780
Newsletter available upon request

Burlington County Cultural and Heritage Commission
49 Rancocas Road
Mount Holly, NJ 08060
609-265-5068
Newsletter available upon request

Camden County Cultural and Heritage Commission
250 South Park Drive
Haddon Township, NJ 08108
609-858-0040
Newsletter available upon request

Cape May County Cultural and Heritage Commission
DN 101, Library Office Building
Cape May Courthouse, NJ 08210
609-465-1005
Newsletter available upon request

Cumberland County Cultural and Heritage Commission
610 Landis Avenue
PO Box 969
Vineland, NJ 08360
609-692-2992 or 451-4802

Essex County Division of Cultural Affairs
22 Fairview Avenue
Cedar Grove, NJ 07009
201-482-6400 or 857-5693

Gloucester County Cultural and Heritage Commission
Budd Complex, Rte 45 and Budd Boulevard
Woodbury, NJ 08096
609-384-6950

Hudson County Division of Cultural and Heritage Affairs
9th Floor, Murdock Hall
114 Clifton Place
Jersey City, NJ 07304
201-915-1212

Hunterdon County Cultural and Heritage Commission
County Administration Building
Flemington, NJ 08822
908-788-1256
Newsletter available upon request

Mercer County Cultural and Heritage Commission
640 South Broad Street
Trenton, NJ 08650
609-989-6701
Newsletter available upon request

Middlesex County Cultural and Heritage Commission
841 Georges Road
North Brunswick, NJ 08902
908-745-4489
Newsletter available upon request

Monmouth County Arts Council
99 Monmouth Street
Red Bank, NJ 07701
908 842-9000
Newsletter available upon request

Morris Area, Arts Council of Fairleigh Dickinson University
285 Madison Avenue
Madison, NJ 07940
201-377-6622
Newsletter available upon request

Ocean County Cultural and Heritage Commission
38 Hadley Avenue
Toms River, NJ 08753
908-929-4779
Newsletter available upon request

Passaic County Cultural and Heritage Council
c/o Passaic County Community College
College Boulevard
Paterson, NJ 07509
201-684-6555
Newsletter available upon request

Salem County Cultural and Heritage Commission
PO Box 896
Salem, NJ 08079
609-678-7376

Somerset County Cultural and Heritage Commission
PO Box 3000
County Administration Building
Somerville, NJ 08876
908-231-7110

Sussex County Arts and Heritage Council
PO Box 502
Newton, NJ 07860
201-383-0027
Newsletter available upon request

Union County Office of Cultural and Heritage Affairs
633 Pearl Street
Elizabeth, NJ 07202
908-558-2550
Newsletter available upon request

Warren County Cultural and Heritage Commission
413 Second Street
Belvedere, NJ 07823
908-475-6204

◆ ARTS RESOURCES IN NEW JERSEY

CRAFTS ORGANIZATIONS

First Mountain Crafters
650 Prospect Street
West Orange, NJ 07052
201-858-2104

Montclair Craft Guild
PO Box 538
Glen Ridge, NJ 07028
201-261-0071

New Jersey Designer Craftsmen
65 Church Street
New Brunswick, NJ 08901
908-246-4066

Northwest Bergen Craft Guild
PO Box 132
Allendale, NJ 07401
201-327-9241

Peters Valley Craftsmen, Inc.
Route 615
Layton, NJ 07851
201-948-5200

Wheaton Village Cultural Alliance
Glasstown Road
Millville, NJ 08332
609-825-6800

CULTURAL CENTERS AND PRESENTERS

Arts Council of Essex Area
40 South Fullerton Avenue
Montclair, NJ 07463
201-744-1717

Fairleigh Dickinson University Theatre/Opera at Florham
285 Madison Avenue
Madison, NJ 07940
201-593-8620

Friday Evening Club, Inc.
30 Miller Road
Morristown, NJ 07960
201-538-6413

Glassboro State College
Wilson Hall Theatre
Route 322
Glassboro, NJ 08028
609-863-7388

Grant Avenue Community Center
403 West Seventh Street
Plainfield, NJ 07060
908-561-0123

J.C.C. Of Metropolitan New Jersey
760 Northfield Avenue
West Orange, NJ 07052
201-736-3200

John Harms Center for the Arts
30 North Van Brunt Street
Englewood, NJ 07631
201-567-5797

McCarter Center for the Performing Arts
91 University Place
Princeton, NJ 08540
609 683-8000

Memorial Auditorium
Montclair State College
Upper Montclair, NJ 07043
201-893-5112

Mid-Atlantic Center for the Arts
PO Box 340
Cape May, NJ 08204
609-884-5404

Monmouth Arts Center/Count Basie Theatre
99 Monmouth Street
Red Bank, NJ 07701
908-842-9002

Monmouth County Library
125 Symmes Drive
Manalapan, NJ 07726
908-431-7220

Shea Center for the
Performing Arts
William Paterson College
Wayne, NJ 07470
201-595-2371

Newark Symphony Hall
1030 Broad Street
Newark, NJ 07102
201-643-4550

New Brunswick Cultural
Center/State Theatre
19 Livingston Avenue
New Brunswick, NJ 08901
908-247-7200

Ocean County Center
for the Arts
PO Box 315
Lakewood, NJ 08701
908-367-6688

Perkins Center for the Arts
395 Kings Highway
Moorestown, NJ 08057
609-235-6488

Powhatan Lenape
Nation/Rankokus Reservation
PO Box 225
Rancocas, NJ 08073
609-261-4747

Raritan Valley Community
College Theatre
PO Box 3300
Somerville, NJ 08876
908-526-1200

Rutgers University
University Arts Services
New Brunswick, NJ 08903
908-932-7591

Stockton State College
Performing Arts Center
Jim Leeds Road
Pomona, NJ 08240
609-652-9000

Walt Whitman Center for Arts
& Humanities
2nd & Cooper Streets
Camden, NJ 08102
609-964-8300

War Memorial Theatre
CN 232
Trenton, NJ 08625
609-984-8484

Waterloo Foundation
for the Arts
Waterloo Road
Stanhope, NJ 07874
201-347-0900

William Carlos Williams
Center for the Arts
One Williams Plaza
Rutherford, NJ 07070
201-939-6969

YM-YWHA Of North Jersey
One Pike Drive
Wayne, NJ 07470
201-595-0100

DANCE ORGANIZATIONS

American Repertory Ballet
Company
80 Albany Street
New Brunswick, NJ 08901
908-249-1254

Carolyn Dorfman Dance
Company
2780 Morris Avenue, 2-C
Union, NJ 07083
908-687-8855

DanceCompass
PO Box 43115
Montclair, NJ 07043
201-746-6427

Gallmans Newark Dance
Theatre
303 University Avenue
Newark, NJ 07102
201-877-3472

Garden State Ballet
45 Academy Street
Newark, NJ 07102
201-623-0267

Hudson Repertory Theatre
300 Whiton Street
Jersey City, NJ 07304
201-434-3488

National Ballet of New Jersey
216 Church Road
Mount Laurel, NJ 08054
609-235-5342

New Jersey Ballet Company
270 Pleasant Valley Way
West Orange, NJ 07052
201-736-5940

New Jersey Center Dance
Collective
28 West State Street
Trenton, NJ 08608
609-394-8074

LITERARY ARTS ORGANIZATIONS

New Jersey Poetry Society
Edith Kaltovich
12 Rydal Drive
Lawrenceville, NJ
609-882-4784

Northern New Jersey Writing
Consortium
Writing across the Curriculum
William Paterson College
300 Pompton Road
Wayne, NJ 07470
201-595-2214

Passaic County Community
College Poetry Center
PCCC/College Boulevard
Paterson, NJ 07509
201-684-6555

Rutgers, The State University
Writers Conference
Lisa Zeidner
311 N. 5th Street
Camden, NJ 08102
609-757-6490

Seton Hall University
Poetry-in-the-Round
Poetry Series
John Harrington
Dept. of English
400 South Orange Avenue
South Orange, NJ 07079
201-761-9201

Trenton State College
Writers Conference
Department of English
Hillwood Lakes, CN 4700
Trenton, NJ 08650-4700
609-771-3254

Walt Whitman Association
326 Mickle Street
Camden, NJ 08103
609-541-8280

MEDIA ARTS ORGANIZATIONS

Newark MediaWorks
PO Box 1716
Newark, NJ 07101
201-690-5474

New Jersey Public
Broadcasting Authority
CN 777
Trenton, NJ 08625
609-530-5054

Thomas A. Edison Media Arts
Consortium
Department of Media Arts
Jersey City State College
203 West Side Avenue
Jersey City, NJ 07305
201-200-2043

MUSEUMS

Aljira Arts, Inc.
PO Box 7506 .
Newark, NJ 07107
201-643-6877

Art Museum of Princeton
University
Princeton University
Princeton, NJ 08544
609-258-3788

Bergen Museum of Art
and Science
Ridgewood & Farview
Paramus, NJ 07652
201-265-1248

City Without Walls
1 Gateway Center
Newark, NJ 07102
201-622-1188

Hunterdon Art Center
7 Center Street
Clinton, NJ 08809
908-735-8415

Jersey City Museum
472 Jersey Avenue
Jersey City, NJ 07302
201-547-4514

Montclair Art Museum
3 South Mountain Avenue
Montclair, NJ 07042
201-746-5555

The Morris Museum
6 Normandy Heights Road
Morristown, NJ 07960
201-538-0454

Museum of American Glass
Wheaton Village
Millville, NJ 08332
609-825-6800

The Newark Museum
49 Washington Street
PO Box 540
Newark, NJ 07101
201-596-6550

New Jersey State Museum
205 W. State Street
Trenton, NJ 08625-0530
609-292-6310

Noyes Museum
Lily Lake Road
Oceanville, NJ 08231
609-652-8848

Stedman Art Gallery
Rutgers University
Fine Arts Center
Camden, NJ 08102
609-757-6245

The Jane Vorhees Zimmerli
Art Museum
Rutgers University
George and Hamilton Streets
New Brunswick, NJ 08903
908-932-7096

MUSIC ORGANIZATIONS

American Boychoir School
19 Lambert Drive
Princeton, NJ 08540
609-924-5858

Bridgeton Symphony
PO Box 872
Bridgeton, NJ 08302
609-451-1169

Camerata Opera Theater
1006 Kingston Drive
Cherry Hill, NJ 08034
609-428-7999

Cathedral Concert Series
89 Ridge Street
Newark, NJ 07104
201-484-4600

Chamber Symphony
of Princeton
PO Box 250
Princeton, NJ 08540
609-497-0020

Colonial Symphony
205 Madison Avenue
Madison, NJ 07940
201-377-1310

Composers Guild of
New Jersey
2002 Central Avenue
Shipbottom, NJ 08008
609-494-8513

Garden State Concert Band
5 Bellevue Terrace
Bloomfield, NJ 07003
201-338-8140

Garden State Philharmonic
Symphony Society
PO Box 269
Toms River, NJ 08754
908-349-6277

Greater Trenton Symphony
28 West State Street Suite 201
Trenton, NJ 08608
609-394-1338

Haddonfield Symphony
Society
PO Box 212
Haddonfield, NJ 08033
609-429-1880

Hudson Chamber Symphony
51 Newark Street
Hoboken, NJ 07030
201-653-1999

June Opera Festival
55 Princeton-Hightstown Road
Princeton Junction, NJ 08550
609-936-1505

Music Society of Southern
New Jersey
PO Box 2114
Cherry Hill, NJ 08034
609-667-0466

Newark Boys Chorus
1016 Broad Street
Newark, NJ 07102
201-621-8900

Newark Public
Library/Newark Jazz Festival
PO Box 630
Newark, NJ 07101
201-733-7793

New Jersey Chamber
Music Society
22 Valley Road
Montclair, NJ 07042
201-746-6068

New Jersey Pops Orchestra
95 Vere Terrace
Livingston, NJ 07039
201-992-7191

New Jersey State Opera
1020 Broad Street
Newark, NJ 07102
201-623-5757

New Jersey Symphony
Orchestra
50 Park Place, 11th Floor
Newark, NJ 07102
201-624-3713

New Jersey Youth Symphony
PO Box 477
Summit, NJ 07901
908-522-0365

New Philharmonic
19 Beach Place
Maplewood, NJ 07040
201-762-8449

North Jersey Philharmonic
Glee Club
89 Lincoln Park
Newark, NJ 07102
201-730-5283

Princeton Pro Musica
20 Nassau Street Suite 241
Princeton, NJ 08542
609-683-5122

Pro Arte Chorale
368-C Paramus Road
Paramus, NJ 07652
201-445-9052

RIC-Charles Choral Ensemble
PO Box 2677
Plainfield, NJ 07060
201-753-1332

Solid Brass Chamber Music
Guild
5 Sunset Drive
Chatham, NJ 07928
201-635-1854

South Jersey Symphony
Orchestra
27 Columbia Avenue
Pitman, NJ 08071
609-582-2374

Summit Chorale
PO Box 265
Summit, NJ 07902
908-464-0421

Unity Concert
22 Valley Road
Montclair, NJ 07042
201-744-6770

Voices, Inc.
Box 404
Pennington, NJ 08534
609-737-9383

West Jersey Chamber Music
Society
PO Box 211
Moorestown, NJ 08057
609-778-1899

Westfield Symphony
Orchestra
PO Box 49
Westfield, NJ 07091
908-232-9400

THEATER ORGANIZATIONS

American Stage Company
PO Box 336
Teaneck, NJ 07666
201-692-7720

Centenary Performing
Arts Guild
400 Jefferson Street
Hackettstown, NJ 07840
908-852-1400 Ext. 203

Creative Theatre
102 Witherspoon Street
Princeton, NJ 08540
609-924-3489

Crossroads Theatre Company
7 Livingston Avenue
New Brunswick, NJ 08901
908-249-5581

Danmari LTD
239 Midland Avenue
Montclair, NJ 07042
201-783-9845

East Lynne Company, Inc
281 Lincoln Avenue
Secaucus, NJ 07094
201-863-6436

Ensemble Theatre Company
89 Lincoln Park
Newark, NJ 07102
201-648-0569

Entr'acte, Inc. T/A Forum
Theatre
314 Main Street
Metuchen, NJ 08840
908-548-4670

Foundation Theatre
Burlington County College
Route 530
Pemberton, NJ 08068
609-894-9311 ext. 336

George Street Playhouse
9 Livingston Avenue
New Brunswick, NJ 08901
908-846-2895

Loaves & Fish Theater
Company
PO Box 4098
Jersey City, NJ 07304
201-795-5053

McCarter Theatre
91 University Place
Princeton, NJ 08540
609-683-8000

New Jersey Professional
Theatres Foundation
6 Alton Drive
PO Box 21
Florham Park, NJ 07932
201-593-0189

New Jersey Shakespeare
Festival
Drew University
Route 24
Madison, NJ 07940
201-408-3278

Paper Mill Playhouse
Brookside Drive
Millburn, NJ 07041
201-379-3636

Park Theatre
560 32nd Street
Union City, NJ 07087
201-865-6980

Passage Theatre Company
PO Box 967
Trenton, NJ 08605
609-392-0766

Playwright's Theatre
of New Jersey
33 Green Village Road
Madison, NJ 07940
201-514-1787

Pushcart Players, Inc
197 Bloomfield Avenue
Verona, NJ 07044
201-857-1115

Renegade Theatre Company
PO Box M-109
Hoboken, NJ 07030
201-659-1480

Shoestring Players
Carriage House Room 109
Douglass Campus
New Brunswick, NJ 08903
908-932-9772

South Jersey Regional Theatre
738 Bay Avenue
Somers Point, NJ 08244
609-653-0553

Stageworks Touring Company
PO Box 922
Glassboro, NJ 08028
609-863-7150

Theatre of Universal Images
c/o Mr. Clarence Lilley
360 Central Avenue
Newark, NJ 07104
201-645-6930

VISUAL ARTS ORGANIZATIONS

Federated Art Associations
of New Jersey
PO Box 2195
Westfield, NJ 07091
908-232-7623

New Jersey Center for
Visual Arts
68 Elm Street
Summit, NJ 07901
908-273-9121

New Jersey Society
of Architects
(State Chapter American
Institute of Architects)
900 Route 9, Floor 2
Woodbridge, NJ 07095
908-636-5680

Printmaking Council
of New Jersey
440 River Road
Somerville, NJ 08876
201-725-2110

Trenton Artists' Workshop
Association
PO Box 696
Trenton, NJ 08605
609-695-8796

Rutgers Center for Innovative
Printmaking
Rutgers University
New Brunswick, NJ 08903
201-932-9499

◆ NATIONAL ARTS ASSOCIATION

CRAFTS ASSOCIATION

American Crafts Council
72 Spring Street
New York, NY 10012
212-274-0630

DANCE ASSOCIATIONS

American Dance Guild
31 W. 21st Street
New York, NY 10010
212-627-3790

Dance/USA
777 14th Street NW
Suite 540
Washington, DC 20005
202-628-0144

National Dance Association
1900 Association Drive
Reston, Va 22091
703-476-3436

LITERARY ARTS ASSOCIATIONS

Academy of American Poets
177 East 87th Street
New York, NY 10128
212-427-5665

PEN American Center
569 Broadway
New York, NY 10012
212-334-1660

Poets and Writers, Inc.
72 Spring Street
New York, NY 10012
212-226-3586

MUSIC ASSOCIATIONS

American Choral Directors
Association
Att: Frederic Ford
12 Melvin Avenue
East Brunswick NJ 08816
908-257-1398

American Symphony
Orchestra League
777 14th Street NW
Suite 500
Washington, DC 20005
202-628-0099

Opera Music Theatre
International
1016 Broad Street
Newark, NJ 07102
201-596-0087

THEATER ASSOCIATIONS

American Association of
Theatre for Youth
c/o Theatre Arts Dept. 203
Performing Arts Bldg
Blacksburg, VA 24061
703-961-7624

International Thespian Society
3368 Central Parkway
Cincinnati, OH 45225
513-559-1996

Theatre Communications
Group
335 Lexington Avenue
New York, NY 10017
212-697-5230

VISUAL ARTS ASSOCIATIONS

American Association
of Museums
1225 Eye Street NW
Washington, DC 20005
202-289-1818

American Institute of
Architects
457 Madison Avenue
New York, NY 10022
212-838-9670

NEWSLETTERS/JOURNALS

The following directory lists newsletters and journals that focus primarily on issues concerning the arts, arts education and education in general. Not included are those newsletters published by New Jersey's museums, theaters and county cultural agencies. Call these institutions and organizations for specific information.

◆ STATE NEWSLETTERS/JOURNALS

AENJ NEWSLETTER
Art Educators of New Jersey
Rick Lasher, Editor
171 Cherry Lane
River Edge, NJ 07661-1717
201-487-4371

Provides information on current activities in art education at state and national levels.
6x a year
Free to members.
Annual membership fee: $20

ART PRIDE NEWSLETTER
Art Pride, c/o The Paper Mill Playhouse
Brookside Drive
Millburn, NJ 07041
201-379-3636 ext. 2623

Provides information on developments at the state level that affect the arts.
4-6x a year
Free to members.
Annual membership fee: $25 for individuals. Organizations should call for information.

ARTS NOW
Alliance for Arts Education/New Jersey
PO Box 1774
Trenton, NJ 08607-1774
1-800-2-ARTS-99

Provides advocacy information on national and local arts education issues.
Quarterly
Free to members.
Annual membership fee: $15 for individuals, $40 for organizations.

EXTENDING OUR REACH
Geraldine R. Dodge Foundation Theatre Program for Teachers and Playwrights
c/o Playwright's Theatre of New Jersey
33 Green Village Road
Madison, NJ 07940
201-514-1787

Provides information about the program and about teachers involved in theater.
3x a year
Free

FYI NJAHPERD
New Jersey Association for Health, Physical Education, Recreation and Dance
PO Box 77353
West Trenton, NJ 08628
609-393-3003

Bulletins about activities of interest to the NJAHPERD membership.
Quarterly
Free to members of the Association.
Annual membership fee: $25

NJEA REVIEW
New Jersey Education Association
180 West State Street
Trenton, NJ 08607
609-599-4561

Covers a wide range of education-related issues.
9x a year (monthly Sept.-May)
Free to members.
Annual membership fee of $25 also includes a free subscription to NJEA's newspaper, the NEW JERSEY EDUCATION ASSOCIATION REPORTER, as well as free admission to the NJEA's annual convention.

RANDOM NOTES
Composers Guild of New Jersey, Inc.
2002 Central Avenue
Shipbottom, NJ 08008
609-494-8513

Covers Guild projects and services, opportunities for composers and concert events.
3x a year
Free to members and service organizations but others may also request copies.
Annual membership fee: $35

THE REPORTER
New Jersey Association for Health, Physical Education, Recreation and Dance
PO Box 77353
West Trenton, NJ 08628
609-393-3003

Contains scholarly articles on areas of interest to the membership, e.g., innovative lesson plan ideas, professional issues, etc.
2x a year
Free to members of the Association.
Annual membership fee: $25

TEMPO
New Jersey Music Educator's Association
Chic Hansen, Editor
14 Lum Avenue
Chatham, NJ 07928
201-635-2122

Carries items relating to music education.
4x a year (Nov., Jan., March, May)
Annual subscription: $8
Mailed free to members of NJMEA.

SCHOOL BOARD NOTES
New Jersey School Boards Association
413 West State Street
Trenton, NJ 08605-0909
609-695-7600

Updates membership on education-related legislative issues.
Weekly (except July and August when it is biweekly)
Annual subscription: $30
Includes subscription to SCHOOL LEADER, a bimonthly magazine (the official journal of the NJSBA).

NORTHERN NEW JERSEY WRITING CONSORTIUM
Writing across the Curriculum Office
William Paterson College
300 Pompton Road
Wayne, NJ 07470
201-595-2214

Includes articles on the teaching of writing and writing assignments that work, as well as book reviews, a calendar of events, and more.
2x a year
Annual membership fee of $10 includes the publication.

◆ NATIONAL NEWSLETTERS/JOURNALS

AATE NEWSLETTER
American Alliance for Theatre and Education
Arizona State University
Theatre Department
Tempe, AZ 85287-3411
602-965-6064

Provides a network for sharing information about issues relating to arts education and theater, e.g., conferences, jobs, research, etc.
Quarterly
Available to members only.
Annual membership fee: $65 for individuals, $95 for organizations, $38 for students, $48 for retirees, and $75 for foreign subscriptions except Canada.

ACCESS
American Forum for Global Education, The Alliance for Education in Global and International Studies, and International Exchange Association, Inc.
45 John Street, Suite 1200
New York, NY 10038
212-732-8606

Covers information on global, international and foreign language education.
8x a year
Annual subscription: $25.00

'AHA!
Association of Hispanic Arts
173 East 116th Street
New York, NY 10029
212-860-5445

Covers current issues in the arts and includes a listing of Hispanic arts events occurring primarily in and around the New York area, with a page featuring regional Hispanic arts events.
9x a year
Annual subscriptions: $20 for individuals, $40 for organizations.

AMERICAN SCHOOL BOARD JOURNAL
National School Boards Association
1680 Duke Street
Alexandria, VA 22314
703-838-6722

The NSBA's publication for school board members covers a broad range of "governance" issues, including curriculum, finance, and personnel. (The NSBA also publishes EXECUTIVE EDUCATOR for school administrators. See separate listing under this heading.)
Monthly
Annual subscriptions: $46

AMERICAN THEATRE
Theatre Communications Group
355 Lexington Avenue
New York, NY 10017
212-697-5230

Reports on new developments and current events in all aspects of theater.
11x a year
Annual subscription: $27

ART EDUCATION
National Art Educator's Association
1916 Association Drive
Reston, VA 22091-1590
703-860-8000

Includes articles that give a broad view of arts education.
Bimonthly
Annual subscription: $37.50 plus state membership dues (in NJ $12.50); includes a subscription to NAEA NEWS (see separate listing).

ARTS IN EDUCATION PRIMER
National Assembly of State Arts Agencies
1010 Vermont Avenue NW
Suite 920
Washington, DC 20005
202-347-6352

Describes and promotes successful model programs, information on national education issues and different strategies of interest to arts education coordinators.
Quarterly
Free. Currently limited to state arts and education coordinators, state arts and education executive directors, and the chairs of state arts agencies. May change to a wider circulation at some point.

BCA NEWS
Business Committee for the Arts
1775 Broadway, Suite 510
New York, NY 10019
212-664-0600

Offers current news about alliances between the business and arts communities.
Quarterly
Annual subscription: $25.

CONNECTIONS MONTHLY
National Assembly of Local Arts Agencies
1420 K Street NW
Suite 204
Washington, DC 20005
202-371-2830

Contains legislative updates, news from the different state agencies, upcoming arts-related events and more.
Monthly
Free to members.
Annual membership: $50 for an individual (also includes subscription to CONNECTIONS QUARTERLY - see separate listing).

CONNECTIONS QUARTERLY
Covers current art issues and topics about which membership requests information.
Quarterly
Free to members. Annual membership: $50 individual.
Annual subscription: $20 for nonmembers.

CURRICULUM REPORT
National Association of Secondary School Principals
1904 Association Drive
Reston, VA 22091
703-860-0200

Offers principals updates on curriculum areas.
Bimonthly
Free to members: $145 annual membership also includes subscriptions to 6 other publications, including NASSP BULLETIN (see separate listing under this heading).

DANCE/USA JOURNAL
Dance/USA
777 14th Street NW
Suite 540
Washington, DC 20005
202-628-0144

Covers dance-related issues, profiles, articles on advocacy and new trends.
Quarterly magazine.
Annual subscription: $30, (includes a subscription to DANCE/USA UPDATE (see separate listing).

DANCE/USA UPDATE
Covers such topics as advocacy reports and job openings.
Monthly newsletter.
Annual subscription: $30, (includes a subscription to DANCE/USA JOURNAL, see separate listing).

DESIGN FOR ARTS IN EDUCATION
Heldref Publications
1319 18th Street NW
Washington, DC 20036-1802
202-296-6267

Provides comprehensive studies of major policy issues concerning education in the arts for grades K-12.
Bimonthly
Annual subscription: $29 individual, $50 institution.

DRAMA THEATRE TEACHER
American Alliance for Theatre and Education
Arizona State University
Theatre Department
Tempe, AZ 85287-3411
602-965-6064

Offers information geared to the drama teacher.
3x a year
Annual subscription: $25 per year, $30 for foreign subscriptions except Canada.

EDUCATION WEEK
4301 Connecticut Avenue NW
Suite 250
Washington, DC 20008
202-364-4114

Serves mostly as an employment paper but also has articles on education-related topics.
Weekly
Annual subscription: $59.94.

ENGLISH JOURNAL
National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801
217-328-3870

Covers issues in the high school English classroom: adolescent literature, teaching practices, and more.
8x a year (monthly Sept-April)
Annual membership fee: $40.
Available to members only.

EXECUTIVE EDUCATOR
National School Boards Association
1680 Duke Street
Alexandria, VA 22314
703-838-6722

Designed for school administrators, it covers a broad range of administrative issues. (The NSBA also publishes AMERICAN SCHOOL BOARD JOURNAL for school board members. See separate listing under this heading.)
Monthly
Annual subscription: $49.

THE GETTY CENTER FOR EDUCATION IN THE ARTS NEWSLETTER
The Getty Center for Education in the Arts
Suite 950
401 Wiltshire Boulevard
Los Angeles, CA 90401
213-277-9188

Covers the Center's current or proposed projects in discipline-based arts education and arts advocacy.
2x a year
Free.

INTERCHANGE
Alliance for Arts Education
Education Department
The John F. Kennedy Center for the Performing Arts
Washington, DC 20566
202-416-8800

Covers programs of interest to the Alliance network, reports from the state organizations and news about other Kennedy Center programs.
Bimonthly
Free to members of the state Alliances, but also available to other arts educators and arts institutions.

MUSIC EDUCATORS JOURNAL
Music Educators National Conference
1902 Association Drive
Reston, VA 22091-1597
703-860-4000

Contains articles on all aspects of music education.
Monthly
Free to MENC members.
Annual membership starts at $45.

NAEA NEWS
National Art Educators Association
1916 Association Drive
Reston, VA 22091-1590
703-860-8000

Covers the current activities of the NAEA.
Bimonthly
Annual subscription: $37.50 plus state membership dues (in NJ $12.50); includes subscription to ART EDUCATION (see separate listing).

NASSP BULLETIN
National Association of Secondary School Principals
1904 Association Drive
Reston, VA 22091
703-860-0200

Carries scholarly, research-oriented articles about topics in education.
Monthly
Free to members. Annual membership: $145, includes a subscription to 6 other publications, including CURRICULUM REPORT (see separate listing under this heading).

NEWSLINE
Opera America
777 14th Street, Suite 520
Washington, DC 20005
202-347-9262

Covers opera company information, new works, new audiences and outlook. Each issue has something about education.
Monthly
Free to members. Annual membership fee: $25 for students, $40 for individuals.

POETS AND WRITERS MAGAZINE
72 Spring Street
New York, NY 10012
212-226-3586

Reports on items of interest to poets and writers: profiles, interviews, information on grants and awards, contracts, trends, etc.
Bimonthly
Annual subscription: $18.

SCHOOL ARTS
Davis Publications
50 Portland Street
PO Box 15015
Worcester, MA 01615
508-754-7201

Covers the field of art education 9x a year (Monthly Sept.-May) Annual subscription: $20

SOUNDPOST
Music Educators National Conference
1902 Association Drive
Reston, VA 22091-1597
703-860-4000

Addresses issues concerning music education throughout the country. This newspaper also includes a pullout of the NATIONAL COALITION FOR MUSIC EDUCATION NEWSLETTER, which contains information on advocacy, profiles on success stories, suggestions for action and more. Bimonthly Free to MENC members. Annual membership starts at $45.

SPOTLIGHT ON DANCE
National Dance Association
1900 Association Drive
Reston, VA 22091
703-476-3436

Highlights activities and projects occurring in dance and education. 3x a year Free to members. Annual membership fee: $85

STREAMLINED SEMINAR
National Association of Elementary School Principals
1615 Duke Street
Alexandria, VA 22314
703-684-3345

Presents an informed discussion of a subject of interest to principals. Bimonthly Free to members. Annual membership: $135; includes subscriptions to HERE'S HOW (a bimonthly hands-on how-to guide for principals), PRINCIPAL MAGAZINE (which sometimes carries arts education topics), and COMMUNICATOR newsletter.

SYMPHONY
American Symphony Orchestra League
777 14th Street, Suite 500
Washington, DC 20005
202-628-0099

Covers all aspects of orchestras from the board members to the conductors, to the musicians, and related topics. Bimonthly Free to League members. Annual membership: $75 a year for individuals; includes choice of one of three newsletters published by the ASOL (see separate listings for UPBEAT and VOLUNTEER RECORDER).

TEACHER MAGAZINE
4301 Connecticut Avenue NW
Suite 250
Washington, DC 20008
202-364-4114

Covers education, curriculum, educational product information, profiles, etc. Monthly Annual subscription: $18

TEACHERS AND WRITERS COLLABORATIVE
5 Union Square West
New York, NY 10003
212-691-6590

Covers creative writing and the teaching of it in the schools. 5x a year Annual subscription: $15 a year to nonmembers; $35 annual membership fee includes free subscription.

TEACHING THEATRE
Educational Theatre Association
3368 Central Parkway
Cincinnati, OH 45225-2392
513-559-1996

Contains technical information about both teaching (e.g. techniques, dealing with administrations) and theater (e.g. lighting, choreography). Quarterly Free to members. Annual membership fee: $65 for individual, $45 for affiliate.

UPBEAT
American Symphony Orchestra League
777 14th Street, Suite 500
Washington, DC 20005
202-628-0099

Contains information specifically pertaining to youth orchestras. Quarterly Free to League members. Annual membership: $75 for individuals; also includes a subscription to SYMPHONY magazine (see separate listing).

UPDATE
American Council for the Arts
1 East 53rd Street
New York, NY 10022
212-245-4510

Focuses on national legislation of concern to the arts community. Monthly Free to members. Annual memberships start at $35.

VERY SPECIAL ARTS NEWSLETTER
Very Special Arts
Suite 800
1331 F Street NW
Washington, DC 20004
202-628-2800

Covers VSA sponsored events and highlights state organizations that deserve recognition for specific events or projects. Quarterly Free

VOLUNTEER RECORDER
American Symphony Orchestra League
777 14th Street, Suite 500
Washington, DC 20005
202-628-0099

Offers information geared to symphony volunteer associations, many of whom are involved in education. Quarterly Free to League members. Annual membership: $75 a year for individuals; also includes a subscription to SYMPHONY magazine (see separate listing).

THE YA NEWS
Young Audiences/National Office
115 E 92nd Street
New York, NY 10128
212-831-8110

Contains information on networking, national advocacy efforts, upcoming conference dates, etc. 2x a year Free

YOUTH THEATRE JOURNAL
American Alliance for Theatre and Education
Arizona State University
Theatre Department
Tempe, AZ 85287-3411
602-965-6064

Includes scholarly empirical and historical research on theater education topics. 4x a year Annual subscription: $25 a year ($30 a year for foreign subscriptions except Canada).

QUICK LIST

The following outline is intended for you to complete. Any phone numbers and addresses that remain unchanged are included below.

Governor:

Governor's Office
State House, CN 001, Trenton, NJ 08625
(609) 292-6000

First Lady:

Office of the First Lady
State House, CN 100, Trenton, NJ 08625
(609) 292-6000

Director of the Office for the First Lady:

Office of the First Lady
State House, CN 100, Trenton, NJ 08625
(609) 292-6000

Secretary of State:

Department of State
CN 300, Trenton, NJ 08625
(609) 984-1900

Legislative Leadership

To receive a copy of *Legislative Leadership and Committee Membership, New Jersey Legislature Roster of Members* and *Guide to Services* write: Office of Legislative Services, Office of Public Information, State House Annex, CN 068, Trenton, NJ 08625; 609-292-4840 or 1-800-792-8630 (NJ only).

A copy of *New Jersey Election Districts* (listed by town) is available from the Alliance for Arts Education/New Jersey, PO Box 1774, Trenton, NJ 08607-1774; 1-800-2-ARTS-99.

ASSEMBLY

Speaker:

State House Phone:

District Office Phone:

Speaker Pro Tem:

Majority Leader:

Deputy Speakers:

Majority Conference Leaders:

Assistant Majority Leaders:

Majority Whip:

Assistant Majority Whips:

Policy Chairman:

Majority Budget Officer:

Minority Leader:

Minority Leader Pro Tem:

Deputy Minority Leaders:

Associate Minority Leader:

Conference Chairman:

Clerk of the General Assembly:

SENATE

President:

State House Office Phone:

District Office Phone:

President Pro Tem:

Majority Leader:

Deputy Majority Leader:

Assistant Majority Leaders:

Minority Leader:

Assistant Minority Leader:

Minority Whips:

Deputy Assistant Minority Leaders:

Minority Leader Pro Tem:

Secretary of the Senate:

KEY COMMITTEES IN THE NEW JERSEY SENATE AND ASSEMBLY

Assembly Appropriations Committee

COMMITTEE MEMBERS:

Chair:

Vice-Chair:

Others:

Committee Aide:

Assembly Education Committee:

COMMITTEE MEMBERS

Chair:

Vice-Chair:

Others:

Committee Aide:

Senate Education Committee:

COMMITTEE MEMBERS

Chair:

Vice-Chair:

Others:

Committee Aide:

Senate Joint Committees:

BUDGET OVERSIGHT

COMMITTEE MEMBERS

Chair:

Vice-Chair:

Others:

Committee Aide:

PUBLIC SCHOOLS

COMMITTEE MEMBERS

Chair:

Vice-Chair:

Others:

Committee Aide:

ARTS EDUCATION LEADERSHIP

Alliance for Arts Education/New Jersey
Executive Director
PO Box 1774, Trenton, NJ 08607-1774
1-800-2-ARTS-99

New Jersey State Council on the Arts
Arts Education Coordinator
CN 306, Trenton, NJ 08625
609-292-6130

EDUCATION LEADERSHIP

New Jersey State Board of Education
CN 500, Trenton, NJ 08625
609-292-0739

President

Vice President

Other members

New Jersey Department of Education
CN 500, Trenton, NJ 08625
609-292-4469

New Jersey Commissioner
of Education
609-292-4450

Manager
Division of Educational Programs and Student Services, Bureau of Curriculum and Technology
609-984-1805

FEDERAL LEADERSHIP

For federal legislative information, call 202-225-1772, or the capitol switchboard, 202-224-3121.

SENATE

Senator

Hart Building, Washington, DC 20510

Phone:

Senator

Hart Building, Washington, DC 20510

Phone:

HOUSE OF REPRESENTATIVES

Assemblyman/woman

DC Office:

DC Phone:

District Office:

District Phone:

ACKNOWLEDGEMENTS

It was Berda Rittenhouse who first championed the idea of producing a handbook that could help advocates promote arts education in New Jersey. And it was Berda's enthusiasm for the handbook that propelled board members of the New Jersey State Council on the Arts/Department of State and the Alliance for Arts Education/New Jersey to agree to cosponsor the project. *ARTS FOR EVERYKID - A Handbook for Change* is truly a testimony to her unflagging support and fierce determination that have inspired hundreds of individuals throughout the state to fight for quality arts education for all children.

ARTS FOR EVERYKID would never have left the drawing board had not the New Jersey State Council on the Arts (NJSCA) made a financial commitment to pursue this project, with help from the National Endowment for the Arts. Members of the State Arts Council's arts education committee and Barbara Russo, NJSCA executive director, are to be thanked for their continuing support for and commitment to arts education. Special mention goes to former board member Franklin Fischer who first chaired the arts education committee and proclaimed the need for leadership in this area.

Several individuals contributed to the actual making of this handbook. Virginia Baeckler, former project director for the Arts in Schools Basic Education Grant Program, was instrumental in launching the *ARTS FOR EVERYKID* handbook. She conducted a survey of the field to determine what arts education constituents thought the handbook should cover and began gathering information from which we drew.

Our colleagues at New Jersey Network designed the logo and termed the phrase "ARTS FOR EVERYKID" which now appears on everything from buttons to posters to this handbook.

Our expert advisors, who included several board members of the Alliance for Arts Education/New Jersey as well as the State Arts Council, read early drafts of the manuscript and provided valuable feedback. Among those readers was Marete Wester, who also contributed her writing and research talents to chapter seven, "New Jersey Scene." Paula Hayes and Marc McDonald provided research assistance and a sense of humor.

We extend our thanks to all the art teachers, classroom teachers and others for sharing their success stories about arts education programming, and to all the students for providing the wonderful art work.

Finally, our deep appreciation goes to Bonnie Berish, who designed the handbook. Her own personal belief in the value of the arts in education and in our lives no doubt provided the "stuff" it took to accomplish such a formidable project. We thank her for the extraordinary care she took with each page and for the boundless energy she so generously shared with us. Everyone at Johnson & Simpson rallied around this project and for that we are indeed grateful.

Cory Ann Alperstein **Ronnie B. Weyl**

ARTS FOR EVERYKID - A Handbook for Change is just one facet of the ARTS FOR EVERYKID advocacy campaign currently underway. The New Jersey State Council on the Arts and the Alliance for Arts Education/New Jersey, along with New Jersey Network, have produced additional items to help promote arts education in our schools.

If you are interested in any of these items, complete the form below and return it to the Alliance for Arts Education/New Jersey, PO Box 1774, Trenton, New Jersey 08607-1774, or call 1-800-2-ARTS-99.

I am interested in receiving the price list and order form to purchase:

_____ Additional copies of *ARTS FOR EVERYKID - A Handbook for Change*

_____ Copies of *Literacy in the Arts: An Imperative for Schools in New Jersey* (which includes a copy of *A Survey of Schools* and *A Survey of Arts Organizations*).

_____ ARTS FOR EVERYKID T-Shirts

_____ ARTS FOR EVERYKID Buttons

_____ ARTS FOR EVERYKID Stickers

_____ ARTS FOR EVERYKID Poster

_____ Please send me information on becoming a member of the Alliance for Arts Education/New Jersey.

NAME _____

STREET _____

CITY _____ STATE _____ ZIP CODE _____

TELEPHONE NO. _____

AFFILIATION _____ AREA OF INTEREST _____

To order a copy of ARTS FOR EVERYKID, A TOWN MEETING, a one-hour documentary about arts education issues, and/or ARTS FOR EVERYKID IN BRIEF, a ten-minute information video, contact NJN Video, 609-530-5180, or write NJN Video, New Jersey Network, 1573 Parkside Avenue, CN 777, Trenton, NJ 08625.

■ ARTS FOR EVERYKID, A TOWN MEETING (one-hour documentary) - $15.00, plus $3.50 shipping and handling *

Transcripts of the documentary are available for $5.00, plus 50 cents shipping and handling for each transcript.

■ ARTS FOR EVERYKID IN BRIEF (ten-minute information video) - $11.95, plus $3.50 for postage and handling *

* After the first tape, 50 cents will cover shipping and handling for each additional tape ordered.

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The Honorable Jim Florio, *Governor*

Department of State
The Honorable Daniel J. Dalton, *Secretary of State*

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ARTS FOR everykid

ARTS FOR EVERYKID
A Handbook for Change
is a project of the ARTS FOR EVERYKID campaign.

Printed on recycled paper

END

U.S. Dept. of Education

Office of Educational
Research and Improvement (OERI)

ERIC

Date Filmed
May 24, 1994

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement (OERI)
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